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## LITERATURE.

*The Larger Life: Studies in Hinton's Ethics.* By Caroline Haddon. With some Unpublished Letters of James Hinton. (Kegan Paul, Trench & Co.)

IN the work that lies before us we have, perhaps, the best possible solution of an essentially impossible problem—viz., to put into a short readable compass the life-thought of one of the most suggestive thinkers, and probably the most ill-appreciated man of the present age. James Hinton is, to a certain extent, known to the reading public by his *Life and Letters*, edited by Ellice Hopkins. But the full meaning of his philosophy is known to few; for the simple reason that the world as yet is scarcely educated up to the capacity for understanding him.

Caroline Haddon, the writer of this memoir of the inner life of genius, brings to her task some valuable qualifications. As the sister of James Hinton's wife, as James Hinton's most intimate friend and constant correspondent, perhaps no one could be in a better position to weigh the worth of the man. On the other hand, as an experienced and successful teacher by profession, as a student, a critic, a practised and lucid writer by choice, she is singularly well qualified to interpret and explain to the world a man who of all men was least capable of explaining himself. And yet it may be doubted whether anything short of genius (which Miss Haddon emphatically disclaims) can ever truly interpret genius. She has done what she could. She has given us a faithful and undistorted reflex of the main cycles of Hinton's thought. And we can hardly complain if, after all, her words are to his as "moonlight is to sunlight." Of Hinton, more than of all other great thinkers, we must acknowledge that he who would drink the waters of inspiration must be content with nothing less than the *ipsissima verba magistri*. But to would-be students this book may serve as an admirable introductory primer.

About Hinton personally we need say no more than that from humble circumstances and in spite of straitened means he raised himself to be the acknowledged head of one branch of the medical profession. As the first aural surgeon of London, and the author of an *Atlas of Diseases of the Ear*, he made a reputation which would have sufficed most men for a life's ambition; and he might easily have amassed wealth. But all this was to him a mere nothing; a trivial and regretted diversion from the real business of his life. He was a born metaphysician, and the "art of thinking" was to him what music was to Beethoven or dramatic dialogue to Shakspeare. But he was no mere thinker in the ordinary

sense of the word. He was rather, as Miss Haddon describes him, a prophet, a seer. His thinking was a spiritual, not an intellectual process; and the visions he saw revolved round the profoundest themes: God, life, man; and above all, combining and concentrating them all—the great world-tragedy of woman.

A few extracts from Miss Haddon's pages may suffice to sketch this aspect of his character:

"In music his instinct was even more keen to distinguish the work of genius from that of even the highest talent, but—perhaps because he felt it more intensely—it was more difficult for him to explain wherein the difference lay. . . . He would detect the difference between talent and genius music of the same composer—at various periods—the 'nutritive' and the 'functional' as he would call them. I particularly remember one occasion when Mozart's 'Clarionette Quintette' was played at the Monday Popular Concert. During the 'Adagio' he sat with his head buried in his hands. On raising it at the close, he was haggard and pale as if a tempest of passion had swept over him. His whole frame quivered, and he exclaimed hoarsely, 'Carrie, that man might kill me if he would, I could not resist him. That is the very touch of nature. He has not breathed on the music himself any more than I have on my thoughts'" (p. 121).

"His belief in the simple human elements lying ignored beneath this artificial exterior [of social convention] gave him a wonderful sympathetic power. His touch was emancipating. In his presence the false self slipped aside like a robe, and soul confronted soul, naked and unashamed. An involuntary spell unclosed lips that had been for long years locked upon their secret. Confessions that no priest had ever drawn forth were poured unbidden into the ears of that strange surgeon, whose eyes never seemed to be arrested by the outer form, but to burn straight down into the heart. Here again his gift was for seeing the invisible" (p. 125).

Hinton's thought-life divides itself into two periods. The first period (1859-1866) was inaugurated by the publication of *Man and his Dwelling Place* and *Life in Nature*, and culminated in what is undoubtedly the greatest of his finished works—the *Mystery of Pain*. The essential ideas of the first of the above-mentioned books have been admirably summarised by the Laureate in his poem called "The Higher Pantheism," a poem which there is good reason to believe was the outcome of personal intercourse with James Hinton.

"Earth, these solid stars, this weight of body and limb,  
Are they not sign and symbol of thy division  
from Him?  
Glory about thee, without thee; and thou  
fulfillest thy doom,  
Making Him broken gleams, and a stifled  
splendour and gloom.  
And the ear of man cannot hear and the eye of  
man cannot see;  
But if we could hear and see, this vision, were  
it not He?"

This period covers all of Hinton's life-thought that the world in general knows about, and all that the world cares to recognise. Here he laid the foundations—God, Man; and in the *Mystery of Pain* he struck the anticipative chords of that tragic "Misereere" which terminated in his death. And yet it is very remarkable how little his orthodox readers suspect the real drift of

Hinton's thought-work of this period, expressed, as it uniformly is, in Biblical phraseology, chiefly because the writers of the Bible are infinitely deeper, infinitely truer than orthodoxy—and Hinton's genius harmonised with their profoundest inspiration; but largely also because he had an unhappy knack of clothing his thought in perversely orthodox costume. There was nothing intentionally deceptive in all this, though it may sometimes wear that appearance. What he really played upon was the superficiality of religionists, who were blind to the underlying truth of the texts they so glibly quoted; and he had a humorous glee, like St. Paul, in "catching them with guile." A reflective student will probably admit that Hinton during these years did for theology what Bacon has done for science; that he laid the foundation-stones of that larger temple in which Herbert Spencer and George Eliot may hereafter worship side by side with John Bunyan and St. Augustine.

But those who knew Hinton well know that this period is only introductory, and that the real work for which he was raised up was done in the later period from 1870 (or earlier) until it was broken short by his death in 1875. These five years were one long crucifixion. He was nailed to a rock with a vulture tearing at his heart; or a torturing fire burning up his brain. He sometimes raved rather than reasoned, and wrote in a white heat of fever that occasionally passes almost into sheer rhapsody. One extract from *The Larger Life* describes this phase of his history in his own words:

"If I were to be painted, should it not be thus: neither with burden nor with crown, but only on the rack? A vast orb, one little segment of it only seen, partly from its size, partly for clouds, half hiding in darkness a light to which their very existence testified; and this revolving in a storm of motion, and I fettered by my feet to a rock below; but with my arms outstretched upon the orb above, not clasping it, nor holding by anything, but simply as if the hands were joined by an indissoluble attraction, were grown to it; and every limb, my whole body, strained by the tension out of all human semblance, and in the face only one thing, neither joy nor sorrow, neither desire nor content; only the one resolution, and room for nothing more, 'I will not let go.' That is Ixion on his wheel—and I too have loved a goddess."

No finished work belongs to this period. The record of it consists of the rough MSS. in which he jotted down his thoughts day by day; and in shorthand notes or memory sketches by his friends of the vivid conversations in which he freely outpoured his soul to an inner circle of disciples. Of these unfinished MSS. only one has been published, the *Lawbreaker*; the substance of which is contained in one of the chapters of Miss Haddon's book, under the same title; though it should be added that this chapter was written in ignorance of the existence of the other MSS. on the same subject, which have been published since Hinton's death; and was originally a summary of Hinton's own independent correspondence and conversations with the writer.

All Hinton's MSS. of this second period are pervaded with the profound conviction that in all things, and above all things as regards the relations of sex, the goodness of



modern society is essentially a falsehood. The world in Hinton's view is made up of blind people, who believe that black is white: the north pole of the compass-needle of orthodox conscience is turned clean south. And, from Hinton's standpoint, all the scandals and horrors of our modern civilisation are not evils at all. They are the inevitable, the beneficent, the Divine *reductio ad absurdum* of this radical falsehood of our moral axioms.

It was the intense pain which the growth of these convictions caused James Hinton, clinging as he did with passionate fervour to old ethical beliefs hallowed for him by the immemorial sanctities of childhood and of home; it was this even more than the intense indignation which his vision of the respectable and religious world brought home to him as fire into the marrow of his bones; it was this emotional strain superadded to an incredible activity of close metaphysical thinking that caused his premature death. The "wild whirling words" that were so often wrung from him by this agony of soul, his startling paradoxes, and the profoundly unwelcome character of many of his most deliberate and persistent conclusions, have induced most orthodox outsiders to set aside all this part of his teaching as the outcome of incipient insanity. This summary refutation has derived a cruel strength from the fact that in the end his brain did actually give way, and that in the gathering midnight of shattered hopes, in the brief lull that preluded the final crash of delirium and death, he destroyed all his MSS. that were accessible, and earnestly entreated those dearest to him to bury his later teachings in oblivion. To have acceded finally to such a request would have been high treason to humanity; but the fact that he made it attaches a tragic interest to his posthumous publications, and justifies the longest possible delay in the production of the Autobiography and of his other more characteristic MSS.

The chief merit of Miss Haddon's volume lies in the fact that she has now published all that is essential and fundamental in these later teachings, and that she has shown with clear convincing logic their perfect harmony with his earlier thoughts, the truth of which is freely admitted. The *Lawbreaker* is proved to be but the application to the moral world of the same method by which Hinton derived such wonderful results from an investigation of the metaphysical world in *Man and his Dwelling Place*; and the *Mystery of Pleasure* is exhibited as the necessary complement and logical sequence of the *Mystery of Pain*. And, what is even more important to remember, Miss Haddon clearly shows that the essence of Hinton's ethical conclusions contains nothing new; his morality is only a reiteration of the forgotten morality of Christ; his peculiar merit lies in the genius with which he has exhibited this morality as the outcome of a grand cycle of intellectual analogies, and the inspired insight which made him see the whole course of nature and of history as the most perfect possible evolution of this ethical ideal.

To describe in detail the lines along which Miss Haddon has carried out her aim, would take us beyond our limits of space. She has given as clear and faithful a summary as, perhaps, could possibly be given; and to

epitomise her epitome would be useless and obscure. A few general criticisms will give incidentally a better idea of the salient features of this book than could be done by a general abstract of its contents. We would only add, in this connexion, that her exposition of Hinton's philosophy is admirably illustrated by an appendix, containing a correspondence with Hinton himself, in which we can trace the growth of her own mind into the reception of Hinton's thoughts.

Taking the book as a whole, one defect will strike most readers, viz., that neither Hinton himself, nor his expositor, has ever taken the trouble to explain clearly the validity of the tremendous indictment which they bring against the ethical creed of our age. The central falsehood of our morality is assumed almost as matter of course, or if illustrated by examples, is illustrated most imperfectly and incidentally. In Hinton's own case this defect is quite intelligible. He was a seer rather than a prophet. He saw the falsehood, and took it for granted in his denunciations that others saw it too. But his expositor should, in this particular, have supplemented the characteristic defects of genius.

It is, however, easy enough to show by an illustration of our own what Hinton meant. There never lived a saintlier, purer man than "holy George Herbert," nor one who could better represent the most cultured aspect of orthodox English ethics. And yet, as regards chastity, George Herbert has no higher advice to give a young man than this:

"Wholly abstain or wed; thy bounteous Lord  
Allows thee choice of paths: use no bye-ways,  
But gladly welcome what He doth afford,  
Not grudging that thy lust hath bounds and stays.  
Continence hath his joy: weigh both, and so  
If rottenness have more, let heaven go."

Thus the Church, of which George Herbert is a representative spokesman, assumes that in the relations of sex a man's aim must be centred on self-pleasure. Certain modes of gratification are wrong, because they are forbidden. In one way only may the pleasures of sex be sought; and if that way happens to be inaccessible, the young man may comfort himself with the reflection that a life of religious abstinence from sex-pleasures has compensating pleasures of its own.

On the other hand, consider Hinton's ethical creed, as incidentally revealed in Miss Haddon's pages. Hinton teaches us that the whole constitution and course of nature and of human history in the individual and in the race is ordered with but one supreme aim—to give day by day to each of us

"Room to forget ourselves, a road  
To bring us daily nearer God."

The words we have emphasised by italics point out the diametric, the irreconcilable, discord between James Hinton and "Church teaching." The Church in every century bids us please God and win heaven by *self-denial*, i.e., by the refusal of pleasure. Now, in nothing is Hinton's prophetic power more manifest than in his vivid vision of asceticism as the last stronghold of that self-idolatry which characterises the fallen heart of man. St. Simeon Stylites, elevated on his pillar high above the wants and woes of common men, is only so much the nearer to the devil. According to Hinton, "others' needs" are the

very hand of God leading us heavenwards. That hand leads us along two paths, a lower and a higher: the lower path is when "others' needs" lead us willingly to bear pain; the higher path is when "others' needs" lead us to accept pleasure. Perfect purity is the purity that so wholly forgets self as to have no touch of fear in accepting pleasure for service's sake. Here Hinton is surely at one with the teachings of Christ, just as he is at one with the profoundest truths of modern science. Thus the only true ethic of sex is one with the universal ethic: "*To die to self, to live only for service's sake.*"

He who has once grasped these truths, when he reads the passage quoted from George Herbert must acknowledge that it is, from the Hintonian standpoint, systematised impurity. And if these things are done in the green tree, what shall be done in the dry? To Hinton's eye the self-centred mercilessness of the "London Minotaur" is but the self-centred morality of the respectable world writ large.

This leads us to a second criticism. In the *Lawbreaker* Hinton has unfolded the following idea: that not only is modern morality negatively worthless, because self-centred and based upon a mere arbitrary law that ignores service, but that it is positively pernicious, because it actually forbids service, and debars from the higher pleasures and fuller life that service involves. He illustrates this by a historic parallel. The morality of the Jews was centred in the law of the Sabbath; a law based upon a mere "Thou shalt not," a law that ignored service and indeed implicitly forbade it. This law Christ deliberately broke for the sake of serving "others' needs"; and by thus breaking the false law He gave a new impulse to the life of humanity. Hinton unmistakably indicates his belief that somewhere in modern social life there is an analogous false law forbidding service; the breaking of which false law for service's sake will mark a new era, heralding the final redemption and emancipation of hitherto degraded and enslaved womanhood. It is characteristic of the utter carelessness of Hinton's style that in the 325 pages of the *Lawbreaker* he has never once clearly said what this false law is, or how it could be broken for service's sake. And on this point Hinton's expositor maintains, as we think, a wise and a golden silence. For suppose that false law proved to be, let us say, the law of primogeniture. Had Miss Haddon told us that this was Hinton's aim in his argument; had she clearly proved that the law of primogeniture forbids service, and, by restricting pleasure, rivets man's regard upon self, then what would have been the inevitable result? The thousands to whom the law of primogeniture is a sacred Shibboleth would, at once, have shut their eyes and ears against the whole cycle of Hinton's teaching; and, what would have been far worse, the thousands who detest the law of primogeniture would have eagerly embraced Hinton's teaching as a tool to enable them to gain their own ends, and in so doing would have put out their own eyes, destroyed their own ears, and made their acceptance of even the initial rudiments of James Hinton's ethics a blank moral impossibility.



But in regard to the above historic parallel, and indeed to the whole of Hinton's writings, we may very pertinently apply the criticism which Dr. Abbott applies to Bacon (merely writing *ethics* instead of *science*):

"He possessed, even to excess, that most dangerous faculty of *recognising similarities*. But Bacon was a poet, the poet of Science—catching at similarities and analogies invisible to uninspired eyes, giving them names and shapes, investing them with substantial reality, and mapping out the whole realm of knowledge in ordered beauty. Well have Bacon's analogies been described as 'attractive points of view, affording a rich and fertile prospect over the promised land of science.' He, himself, says of them, that 'they sometimes lead us as if by the hand to sublime and noble axioms'; but they also led him into error. They afford rich and fertile prospects, but the richness and fertility are often a mere mirage."—(*Bacon's Essays*, vol. i., p. xxiv.)

Hinton's whole "Art of thinking" was but an inspired string of poetic analogies; and both he and Miss Haddon overlook the fact that an analogy is not equivalent to mathematical demonstration. This puts the whole question in a nutshell. He was undoubtedly an inspired prophet of the highest rank; but all his visions need verification by other hands. He was what in *The Lawbreaker* he claims to be, a Prometheus bringing fire from heaven; but too often the proffered fire is only a phosphorescent gleam from the decaying fungus of his own fancies. And, indeed, while Hinton was perfectly well up in certain branches of the sciences required by his profession, while he was even ahead of his contemporaries in those branches of science in which induction and hypothesis can most easily fade away into metaphysical dreams, he was, on the whole, as Dr. Gull says in the Preface to his *Life*, "not a man of science, but a philosopher." In a letter given in the Appendix (p. 156), written in 1868, he incidentally mentions that he had never read Spencer, and if one may judge from the whole tenor of his published writings he never troubled himself to read Darwin. Of course we do not imply that he had never really read Darwin; but *The Descent of Man* had no place in his thinking, and evolution was to him an uncongenial idea. His notions about the development of morality and religion are either evolved from his inner consciousness or else are taken with a touching simplicity from the pages of Genesis, which apparently was the only text-book about prehistoric man to which he ever cared to have access. While denouncing the ecclesiastical laws "that refuse and restrain" he seems to have no idea that the immutable facts of Nature are even more rigid and pleasure-forbidding than the strictest canons of orthodox ethics; and he never seems to have grasped the central doctrine of evolution philosophy—viz., that the superstitions of ecclesiastics have almost invariably been the necessary chrysalis-case, enclosing and protecting the undeveloped germs of the scientific laws of rational restraint. In brief, while his inspired analogies did no doubt often "lead him by the hand to sublime and noble axioms," while he may rank as much above Bacon as morality ranks above science, he had far more than Bacon's share of illusion and mistake; while he is a divine inspirer in

abstract thought, he is an untrustworthy guide in all practical details.

We have said that "genius alone can interpret genius"; and in Hinton's case this, no doubt, will prove true. The world will only indirectly be the better for the publication of his unpublished MSS. His desire to destroy these MSS. was but the distortion of a profound truth. Himself the great apostle of altruism, he *can* only teach the world altruistically. He must live again in other lives, and speak through other lips. He will thus live—nay, even now he does thus live. And by nothing could he be better pleased than by this merging of his individuality in that of others. So long as his thoughts may but live and grow, he would be well content if his very name were forgotten. But those who really knew him on earth, those too who have but known him by the spirit-touch of his written words that remain—in the presence of that revelation of the "Larger Life" of Man, which they have seen through his passionate eyes, and, seeing, have believed with his belief—they can but echo the words in which a modern poet has clothed his reverent regard for the James Hinton of a bygone age and of a far-off clime:

"Ah, Lover, Brother, Guide, Lamp of the Law!  
Forgive this feeble script, which doth thee wrong;  
Measuring with little wit thy lofty love,  
I take my refuge in thy Law of Good.  
The dew is on the lotus: rise, great Sun,  
And lift my leaf and mix me with the wave:  
OM, MANI PADME HUM, the Sunrise comes,  
The dewdrop slips into the Shining Sea."

JAMES A. ALDIS.

*Shakspeare's Julius Caesar*. Edited, with Introduction and Notes, for Use in Schools, by the Rev. H. C. Beeching. (Rivingtons.)

MR. BEECHING modestly admits that his edition of *Julius Caesar* is an essay in what is called "sign-post criticism." That is to say, it is a protest against those editions of Shakspeare's plays now in vogue, in which the text is laboriously supported by grammatical and philological notes, while any comment which might remotely suggest or possibly quicken in the learner appreciation of character, of dramatic situation, or of literary style, is piously avoided. Not to be ungrateful, however, we may readily concede that the editions of Messrs. Aldis Wright and Clarke were a useful re-action against the fashion of reading German theories into Shakspeare, and did good service in directing attention to a closer study of Elizabethan English. But the reaction went too far; and, unfortunately, many of the rising generation will associate their early studies of Shakspeare with the dreariness of grammatical exercises, and the vanity of futile attempts to load the memory with philological notes, and parallel passages. The Cambridge editors have grievous things to answer for.

The present edition of *Julius Caesar* appears to us to restore the proper spirit of Shaksperian criticism; and to be a model for future editors. Taking as his text the familiar phrase of Aristotle, Mr. Beeching begins his Introduction with a clear and concise explanation of the subject and methods of tragedy. Following this, the general way in which Shakspeare worked upon the materials

to his hand by rejection and selection is examined by means of a comparison of the drama with the passages in Sir Thomas North's translation of Plutarch on which it was founded; while our interest in the characters is developed by judicious indications drawn from the text. Nor has Mr. Beeching neglected the grammatical and philological commentary, in which, besides availing himself of the older authorities, he has had the advantage of Dr. Murray's assistance. It is sufficient to say of the notes and glossary alike, that they serve their purpose well, that the explanations are to the point and not prolix, and that the little appendix on scansion is useful. We may notice, however, a quaint and apposite passage from John Maplet's *A Greene Forest* (1567), adduced for the first time in explanation of Act II., sc. i., l. 205. With regard to the date of the play, again, Mr. Beeching is doubtlessly right in pronouncing *Julius Caesar* to be the first of the greater tragedies, and in laying as much stress upon considerations of style and construction as upon the external evidence.

"There is more elaborate proportion and balance than we find afterwards. The characters are double against each other—Cassius against Brutus, Antony against Octavius, Portia against Calpurnia."

But we may pass from these questions to the more important and original work in this edition—the much deprecated "sign-post criticism." Mr. Beeching's insight into dramatic situation is admirable. Brutus, of course, is the hero of the drama, though it is Caesar's spirit that dominates the events. "It is the tragedy of a high-souled, but incompetent, statesman." Brutus does the worst with the best meaning, through want of insight into the true position of things and the true character of men. Brutus is also in bondage to words. The name of king is abhorrent to him; but to see in the senate the equal government of all was to be deluded by a constitutional fiction, and to miss the real needs of the time. May we not, however, ask Mr. Beeching here if there was no excuse for the failure of the best Republicans to recognise "in Caesar the spirit of the age at its best?" What golden sign was hung out to them in the heavens? Not Caesar's early career or his associates! We should also add to the forces which Mr. Beeching enumerates in determining Brutus to his great mistake a certain vanity, both a proud consciousness of individual worth, and an arrogance in his hereditary position as liberator of Rome. Cassius plays upon this with success. It is the finishing touch to his work. Nevertheless, Brutus, to use Anthony's deliberate words, "was the noblest Roman of them all"; and there was no alloy of personal jealousy in the stern political principle, before which all private affections, regard for Caesar, and love for Portia alike, went down. It is just the reverse with the Cassius which Shakspeare created out of Plutarch's two or three hints. The danger with Cassius is that his genuine patriotism, which Brutus himself recognises, may be disguised from us by his selfish envy. "I was born free as Caesar." In discussing Cassius, Mr. Beeching, had space allowed him, might perhaps have done fuller justice to his excellent opportunity for demonstrating Shakspeare's practice of



never merely stating a characteristic without illustrating it. "He is a great observer." In Act I., Sc. 3, Cassius recognises Caesar by his voice, and Cinna by his gait. Caesar's observation, "Your ear is good," should not be overlooked. But perhaps the most remarkable and successful of Mr. Beeching's interpretations has reference to the part played by Caesar in the tragedy. This has been the crux of successive editors, and virtually reduced Hazlitt to despair. Mr. Beeching points out, with great subtlety and truth, that though Caesar only crosses the stage twice, each time the first word he utters is just a quiet word of summons, in the perfectly calm tone of a man who is always obeyed, "Calpurnia," "Antonius." His eye, moreover, *Pocchio grifagno* of Dante (notice his judgment of the Soothsayer and of Cassius), is as penetrating as ever, though apparently disabled by physical weakness and conceit. But he is old, and we are told that "he is superstitious grown of late." Yet nothing will make him false to himself, or interfere with his considered action. He has come, like the rest, to worship his own name, which he regards as set above all chance and change. He has a reverence for Caesar. "But I am constant as the northern star." Whatever infirmity of age, or vanity, or sickness there may be, the spirit is still that of Caesar; and though the conspirators could dismember his body, they could not win to that spirit which presides to the end, and warns Brutus of the final issue of his mistake. "Enter the ghost of Caesar."

In conclusion, grateful as we are to Mr. Beeching for this edition of *Julius Caesar*, our gratitude has something in it of the lively expectation of benefits to come. We affirm a right to claim that the editor should follow out the contrast between Antony and Octavius, the old contrast between Esau and Jacob, to its final development in *Antony and Cleopatra*, and conduct us to the end of the story.

C. E. DAWKINS.

"English Worthies."—*Shaftesbury (the First Earl)*. By H. D. Traill. (Longmans.)

WHETHER the first Earl of Shaftesbury can fairly be classed as an English worthy may be called in question, even by those who do not take the darkest view of his highly complex character. The man to whom we owe the Habeas Corpus Act, and to whom the credit or discredit attaches of having done more than anyone else to found the present system of government by party, must certainly be held to be an English notable, whose career deserves study.

Mr. Traill is no hero-worshipper. That he has tried to give an accurate portrait, no one who reads his pages carefully can doubt. If he has not succeeded, it must be borne in mind that there is no period of our history in which the waters are so foul and turbid as that in which Shaftesbury's lot was cast. Had he lived in these modern days we may well imagine that he would not have left behind him a name more sullied by self-seeking and the crimes which come of such conduct than has been the lot of more than one statesman of the present century. There is, indeed, little to say in reprobation of Shaftesbury's conduct in early life (before Charles II.

came to the throne). Though some of his actions were open to the charge of selfishness, he does not stand out in strong contrast with his companions. In fairness we must judge him not by an ideal standard of political virtue but by the action of his contemporaries. If we are content to do so we cannot pass a heavy censure. His case was by no means a solitary one. A considerable list might be made of persons who changed from the king to the parliament or from the parliament to the king, as the chances of war fluctuated. Some, indeed—of whom the notorious Sir John Urry is an example—performed this feat several times. The charge of Dryden, which has been echoed by many others, that Shaftesbury assumed a form of godliness for interested reasons while Oliver Cromwell ruled, may be pardonable in a contemporary satirist, but should not be reproduced as history. That he

"Groaned, sighed, and prayed while godliness was gain,

The loudest baggage of the squeaking train," seems to rest on no foundation beyond the fact, which should always be borne in mind when estimating his character, that Shaftesbury was from first to last in the habit of clothing his ideas in a theological dress.

Believing as we do that Shaftesbury, in his later life at least, was a remarkably bad man, at a time when the people who ruled were more than ordinarily degraded, we see no reason for assuming that he was an impostor in all things. On the contrary, so far as we have means of judging, he appears from first to last to have been much influenced by religious feeling of the later Puritan type, though he rarely, if ever, permitted this to hold him back from crime or dishonour. Examples of this mould of character are not rare. We find them in the earlier days of Christianity, in the Moslem world, and among our own contemporaries. Shaftesbury's opposition to the existence of Oliver's House of Lords was assuredly no crime. Whatever we may think of the Cromwellian rule, it was open to men then as it is now to consider that strange body entirely out of place; and it is no condemnation of Shaftesbury to assert, as may be done with great show of reason, that this second chamber was never meant to be permanent, but that it was a mere temporary make-shift, used to accustom men's minds to something like a house of peers, until the time should arrive when it would suit Oliver to take upon himself the title as well as the function of king.

It was not until Charles II. was secure upon his throne that the evil that was in Shaftesbury's nature was let loose. It may be that, had he served to the end of his days under a ruler who endeavoured to execute justice, that he would—born agitator as he was—have left an unsullied name. The times were dangerous for any man of character, and especially so for one whose nature was corrupted to the core by that low form of ambition which derives supreme pleasure from ruling the more ignorant and having the rabble shouting behind. No casuistry can possibly be so twisted as to clear Shaftesbury for the part which he took in the trial of the regicides. Mr. Christie, of course, endeavoured to do this, but, as Mr. Traill has shown, with no chance of success. It might be, though

this is doubtful, that the members of the old Presbyterian party, who had taken no part in the king's trial, could afterward with good conscience sit as judges of the "King-killers." This may be so, though we have ourselves grave doubts on the matter; but it is perfectly clear that those who had served the Protector, who had taken an active part in a Government which owed its existence to the tragedy which was enacted before Whitehall, and who, as Mr. Traill points out, must have mixed on terms of perfect equality with Harrison, Axtel, Scrope, Corbet, and their fellows, were guilty of an act of the first order of baseness in sully their hands with the blood of these men, especially when they knew quite well that, whether the act of putting to death the king was right or wrong, it was quite certain that his judges had acted in all good conscience. Base acts of this sort may be looked on with a certain degree of leniency when they occur during the madness of revolution. We do not judge of the crimes of the French Jacobins as we should do of similar acts, were it possible that they could occur in France now. But this poor excuse cannot be made for Shaftesbury and his companions. The monarchy seemed as firmly established when the regicides were put on their trial as it had ever been since the Norman Conquest. Mr. Traill is probably right when he says that—

"no politician of that period, once fairly engaged in the race for court favour and promotion, would have risked the frown of the sovereign and exposed his loyalty to suspicion by refusing to serve. To do so through any scruple about having a hand in the death of an old comrade, against whom the luck had gone, would have been generally regarded as Quixotic."

We fear Mr. Traill is right, and if he is, it only shows into what a deep slough of degradation Englishmen had fallen.

That Shaftesbury was from the first an advocate of toleration, so far as Protestants were concerned, is certain. This has often been attributed to corrupt motives. We see no reason for doing so. Doubtless his conduct pleased the populace, whom it became the business of his life to court; and he knew that the king was on the same side, because he hoped thereby to procure freedom for the Roman Catholic religion also, but it is neither necessary nor fair to assume that these motives were the cause of his opposing the Act of Uniformity and the Test Act. Shaftesbury was not the man to sacrifice personal interest to any high ideal. Had it been much against his own advancement he would, we believe, never have supported the Dissenters; but it seems that his religious feelings, and a certain vague sense of justice, impelled him in that direction, a line which also tended to his own advancement both with the king and the people. That his zeal for Protestantism, which seems to have been his strongest unselfish passion, was not proof against the demands of self-interest, is proved by the part he took in the shameful treaty of Dover. Mr. Traill thinks it probable (we confess that we do not) that Shaftesbury knew nothing of the secret arrangement for restoring the Roman Catholic religion in this country by the help of French soldiers; but he was a party to the treaty with France which bound Eng-



land to wage war, at the French king's dictation, on the seven United Provinces. This plot, he must have known, was a blow directed against civil freedom, which, if it struck home, would have put every Protestant in Europe at the mercy of a power that would never shrink from enforcing orthodoxy by any brutality that seemed likely to be successful. The man who for court favour could be guilty of an act of this kind—an act which he must have abhorred alike as a statesman and a Protestant—was rapidly preparing himself for the supreme wickedness of the Popish plot. Into the disgusting and horrible details of that popular madness we will not enter. Mr. Traill speaks guardedly; but it is evident that he thinks, as everyone must do who does not hold a brief for the defendant, that Shaftesbury was aware that the statements of Oates and his gang were mere clumsy falsehoods. "That there was a conspiracy," he says, "to set up the Roman Catholic religion in England we all know in these days, and Shaftesbury knew it then; but he knew also, as we now know, that the king himself was the chief conspirator." He, therefore, must have been quite certain that neither the authorities at Rome, nor the Jesuits, would have been so simple, even if they had been so wicked, as to plot for the murder of their most assured friend. We may look over much that was mean and base in that unhappy time, as we excuse, even now, the faults and even crimes of men and women whose lot has been cast in evil places; but, unless we are prepared to say that perjury and murder are not crimes of the deepest die, we cannot excuse the great demagogue. Mr. Traill seems to think there is some palliation for this ever-memorable act of wickedness in the fact that statesmen, "down even to our own day, contrive to assume the truth of fictions as monstrous, if not so bloody, as those of Oates, and to act upon them as though they were realities." We sincerely hope that in this he is mistaken. If it be true, our lives and freedom are held on as insecure a tenure as were those of our forefathers, when Titus Oates was in his lodgings at Whitehall.

EDWARD PEACOCK.

*Emigrant Life in Kansas.* By Percy G. Ebbutt. (Sonnenschein.)

MR. EBBUTT has camped on what can scarcely be called an unoccupied field. Yet, so long as the newcomer is prepared to tell an honest tale of his experience, we are always ready to welcome him. Indeed, while swarms of people continue to cross the Atlantic in search of elbow-room, no class of books are more necessary than those to which this good-natured volume belongs. But few are so habitually misleading. Many of them—invariably those scattered broadcast by emigration agents and the modern representatives of General Choke and Mr. Scadder—are permeated by the most mischievous form of fiction. The truth may be told; but it is not the whole truth. It is a selected sample. These gentleman—and they are just as frequently as not from the Colonies—are working in the interest of land corporations, railway companies with "alternate quarter sections" for sale, financial associations which have staked everything on their property rising in the market, or States

the one aim and object of which is to settle up their gaunt territories with taxpayers. It is therefore no great cause for wonder that endless disappointment and misery are the results of their unscrupulous misrepresentations. Indeed, such serious injury has been done a good cause that at this present moment the Colonial Office is meditating how best sound information can be furnished by a department of that secretariat. Even, then, as it is impossible to eliminate the personal factor from either the writing or the reader, it will be difficult to convey to those seeking for facts the exact truth which it is desirable they should be in possession of before taking so important a step as voluntary exile. The German system of emigration clubs is infinitely preferable to anything which has as yet been proposed. These and other suggestions I fully discussed in a series of papers printed in the earlier numbers of a weekly journal which, unhappily for the welfare of those most concerned in the good advice it had to give, proved an experiment too costly for its projector's pockets, so that it is unnecessary to repeat this twice-told tale.

However, for those who have not access to personal sources of information Mr. Ebbutt's book may be accepted as a guide at once safe and entertaining. He has no "lots" in "Eden" to sell, and is perfectly impartial regarding the merits and demerits of the State in which he passed some six years. With a frankness which is sometimes more than American in the plainness of speech employed to characterise the people with whom he came in contact, the writer tells what he saw and heard, and what befel him as a farmer, a "hired boy," and a cattle herd. The ins and outs of the squalid life in a half-settled prairie are narrated just as they occurred, without any attempt at literary grace, and with an abundance of colloquial Americanisms, which the author seems to use almost unconsciously. The mishaps of the inexperienced "ranchers," their successes, their neighbours, their quarrels, and their general mode of life are thus told with a freedom unattainable by a more polished *reconteur*. We question, indeed, whether any other style than that employed would suit the theme Mr. Ebbutt has taken in hand. His "guesses," "kinder sulky," "help milks," and "help swells," impart a local colouring to his pages, while the numerous illustrations—if dashed with caricature and rather inartistic—are in nearly every instance deserving of consideration as graphic representations of every-day incidents in Western life. The only drawback to the book is that the information which it supplies regarding the particular portions of Kansas where Mr. Ebbutt lived is by this time rather stale. The writer left England in 1870, with his father and brother, and after a stay of six years returned to the "old country" under circumstances which he relates with amusing *naïveté*; so that in the ten years which have elapsed since he had personal knowledge of the state many changes have occurred. At the same time, if his pictures are a little "off colour" for the counties about Junction City and Parkersville, they are fairly applicable to other parts still in the '76 stage of civilisation.

The company at that date was sufficiently

peculiar. It is to be hoped that none of them read books, otherwise Mr. Ebbutt might have an uneasy life—so long as it lasted—were he to return to the district which he describes with the unreserve of a lad of sixteen. He tells, for example, of a neighbour on whose clay floor he often slept. The cabin was of a primitive order.

"In wet weather it was not quite so comfortable as might be wished, as the roof leaked, and rain and snow came in pretty badly. Still, we got along very nicely together. One slight drawback was that the old man had a habit of chewing tobacco as he lay in bed; but it did not cause much inconvenience to those on the floor, as he was a pretty good shot, and generally managed to reach the fireplace with the juice."

Another family were of a more pretentious grade:

"They considered themselves 'some pumpkins'; and their status may be summed up in the words of one of the Quinn boys, 'They've got two kinds of sugar, and don't they just look at yer if you put white sugar into your coffee and yaller sugar into your tea!'"

We cannot gather that the writer was enamoured of farm life. He worked hard and earned little. "A living" was easily enough obtained, and he warns anyone against being beguiled by the advertisements of agents who for a fee offer to place boys with settlers in the West. No one, if he is capable at all, need lack employment. He can generally get some wages, and always his board and lodgings. The toil is severe; but, though there is some consolation in the hope of a future being secured, it is quite certain that the average youth at home who made up his mind to get up at half-past three and go to bed at dark, would before long eat as much bread, sleep a good deal more softly, and enjoy a more civilised life than nine out of every ten settlers in Western America. Grasshoppers, to which Mr. Ebbutt devotes a useful chapter, will suddenly devour every blade, and rattlesnakes seem disagreeably common in and out of doors. Ague is frequent. The sun in summer blisters the skin, and the cold in winter is thirty or forty degrees below zero.

"We used to keep a pig in the house during the winter to cut from—a dead one. It used to hang in one corner of the room over the flour-barrel, and was frozen as hard as a board. We used just to take a hatchet and cut off as much as we wanted to fry. . . . It was a matter of no small difficulty to write a letter in the winter, as the ink was frozen in a solid lump, and had to be kept on the stove while in use. While sitting round the red-hot stove at breakfast one's coffee would freeze in a very short time if placed on the table a few feet from the fire. Hot water thrown into the air out of doors would come down as hail. During weather like this we had to be mightily careful how we handled iron or steel, for the frost in an axe or hammer would cause it to cling to a damp hand."

Fuel was so scarce that maize had sometimes to be burnt. Pork was the usual food. Mutton the writer tasted only twice in six years. The people were rough, but perfectly honest. Doors were seldom shut, except to keep the pigs out, and theft was practically unknown.

Still, the world is large, and these redeeming virtues are not a monopoly of any part of the globe. Altogether, we question whether



any prudent man with Australia and New Zealand, British Columbia and California, not to speak of Western Oregon and Washington Territory, or even Morocco and the Argentine Republic to choose from, would be well advised did he select Kansas for his home. In truth, if a mere livelihood from the soil is aimed at, there are not many countries where this could be more easily and more comfortably earned just at present than in England, where the climate is good, markets plentiful, every necessary cheap, and good land is as low—all things considered—as it is anywhere near railways and large cities in America and the colonies. When well-cultivated farms in Kent are selling—as one between Canterbury and Whitstable sold recently—for £10 an acre, only the hapless owners need clear forests in Michigan or plough prairies in Kansas.

ROBERT BROWN.

#### NEW NOVELS.

*The Heir of the Ages.* By James Payn. In 3 vols. (Smith, Elder & Co.)

*The Professor's Wooing.* By Elsa d'Esterre-Keeling. In 2 vols. (Sampson Low.)

*The Power of Gold.* By George Lambert. In 2 vols. (Hurst & Blackett.)

*King Arthur.* By the author of "John Halifax, Gentleman." (Macmillan.)

*The Shadow of Wrong.* By Charles Gibbon. (Maxwell.)

*The Otways' Child.* By Hope Stanford. (Sonnenschein.)

*Next Door.* By Clara Louise Burnham. (Edinburgh: David Douglas.)

*An Oath to the Dead.* By Sydney Dunbar. (The London Literary Society.)

MR. PAYN has struck fresh ground in *The Heir of the Ages*, and the literary treasure brought forth is of considerable value. The story is, indeed, remarkable when we consider the author's unwearied skill and industry as a novelist. But though Mr. Payn is prolific, he is never dull; and this, the latest work from his pen, is as bright, as clever, and as interesting as any of its predecessors. In one respect—namely, as regards clear, sympathetic, and graphic delineation of character—it is almost superior to any others by the same writer. Elizabeth Dart, the central figure, now and then reminds us of Jane Eyre, and towards the close of the narrative, still more strongly of George Eliot. She is introduced to us as a companion and governess to a Miss Melburn—an appointment she resigns when her affections have been cruelly trifled with by Miss Melburn's cold, cynical, and blasé half-brother, Major Melburn. She drifts into literature, and writes an article in the *Millennium*, which becomes the talk of the town. She scores a second great success with her novel of "The Usher," which appeared in the same periodical, and caused a profound sensation. It may be an undesigned coincidence, but there are many passages in the literary and personal relations between Mr. Felix Argand, the editor of the *Millennium*, and Miss Dart, which forcibly recall the friendship and union between George Henry Lewes and George Eliot. Miss Dart prospers

in literature, but ultimately becomes "The Heir of the Ages" by purchasing a property in Sussex, upon which a fine old antiquary, Roger Leyden, discovers a large amount of treasure trove. An admirable character in his way is Matthew Meyrick, a young poet afflicted with spinal disease. The poems which Mr. Payn introduces under his name, and which were really written by a youth in his nineteenth year, scarcely give the impression of real genius, though they are far beyond what most writers of verse could accomplish at that age. The career of Jefferson Melburn points to the necessity for the "Bill for the Abolition of Scoundrels" spoken of in the course of these volumes. Another striking individuality, but of a wholly different type, is Miss Dart's Aunt Jane, with her cat Apollinaris, "so called, not after the famous drinking water, but the Syrian bishop of that name, whose life and works her late husband had edited with great applause, but unhappily at his own expense." Mr. Argand, too, is very interesting, with his commonsense views of literature, and his belief that "genius, like murder, will always out." The whole story is something more than entertaining: it is suggestive in thought, and discriminating in its views of character.

*The Professor's Wooing* may be described as a farcical comedy in two volumes; and an excellent comedy it is on the whole. There is not an incident sufficiently exciting to accelerate the pulse of the reader by a single beat, but there is many an incident calculated to afford him a hearty laugh. Miss D'Esterre Keeling sets herself to describe the courtships of Monsieur la Mie, one of the lions of Geneva. He preached a new philosophy to the Genevese, who are very fond of all kinds of preachers. In fact, as the author says, Geneva is the city of preachers. Here Calvin preached, and Voltaire and Rousseau and Madame de Staël and—*longo intervallo*—the Salvation Army. But it is not so much M. la Mie's preaching as his love affairs we have to deal with; and he does appear to have been one of the easiest of victims to the blandishments of the fair sex. In his book of *Pensées* he was almost daily making entries on the subject of woman, chiefly relating to the unbroken succession of acts by which she has repeated to this hour Eve's beguilement of Adam. It is extremely laughable to follow the Professor's experiences. He is finally secured in the matrimonial noose, after being in love one would fear to say how many times. There are several admirable studies of character in these volumes, including the *parvenu* family of the Luscombe-Binnises, and old Captain Macnab, who had a passion for buying wholesale, with a view to profiting by the reduced price. He once electrified and greatly incommoded his sister by buying up the entire stock of legs of mutton of a Genevese butcher, in pursuance of this principle.

That *The Power of Gold* is great, goes without saying; but the applicability of the phrase to Mr. Lambert's story, bearing the above title, is not very clear. There is an upstart family of immense wealth introduced, but riches are found to be by no means sufficient to secure them the alliances they desire. On the other hand, a young nobleman of an ancient family falls in love with the daughter

of a man of reputed wealth, who becomes bankrupt and dies of a broken heart. The young lord remains true to his love, even when she is in the dregs of poverty; and they are subsequently made happy to discover that the lady is entitled to an immense fortune. The novel, while readable enough, is not more interesting than scores of others which teem through the press; and the author exhibits too great a straining after facetiousness.

Mrs. Craik describes *King Arthur* as "not a love story"; and yet it is a story of human love of the most exquisite type. It sets forth the deep and passionate affection of a Cornish rector's wife for a child deserted by its mother, which she adopts within a few hours of its birth. The child grows up to be her very own, as it were, and each becomes dearer to the other than are many mothers and sons of the same flesh and blood. The career of both the reader must trace for himself. This is by far the best of the single volumes upon our list. It is instinct with human feeling; and its tenderness and pathos are such as to linger long in the memory after the book has been read and put aside.

Dramatic situations there undoubtedly are in Mr. Gibbon's novelette, which is constructed upon the model of sensational fictions now so much in vogue. His leading character, Dr. Brogden, is however, more original than the majority of the dark and gloomy scoundrels we are accustomed to meet with, exhibiting a most extraordinary combination of villainy and psychic force. How *The Shadow of Wrong* arises, thickens, falls, and finally disappears, the reader must trace for himself.

Mr. Hope Stanford's sketch is not noticeable in any way, and when there is such a plethora of fiction, it is a pity to add to the constantly increasing mass. Beyond the fact that a youth lives for some years under the unjust suspicion of having committed a murder, there is nothing particular in the plot; and as the writing is not above the commonplace, the world might not have been any the worse if it had never heard of *The Otways' Child*.

Very agreeable reading may be found in Miss Burnham's story, which deals with certain phases of American life. The various characters are well differentiated, and the work is not spoilt for the English reader by a too lavish display of Americanisms. The loving ministrations of woman "when pain and anguish wring the brow" receive one more illustration in these pages.

The author of *An Oath to the Dead* would have done better if she had written 219 pages only instead of 519. Her material is in inverse ratio to the care with which it is elaborated. The life of Lucy Howard, the heroine, is interesting enough, but it is told at too great a length. Lucy's cold and utterly selfish father, and the open and generous nature of her uncle John, are graphically drawn and contrasted. But why will not novelists be careful over little things? "Are you not a baronet of 1564?" Miss Howard asks of Sir Robert Forbes; whereas the first British baronet was created in 1611.

G. BARNETT SMITH.



## CURRENT LITERATURE.

*The Book of Duck Decoys.* By Sir R. Payne-Gallwey, Bart. (Van Voorst.) This book possesses an antiquarian interest which should ensure its admission into the country house library. Although we learn that thirty-eight decoys are still in use in England, the industry itself is doomed. Year by year decoys are closed, and ere long the whole subject will be "part and parcel of the dreadful past." Sir R. Payne-Gallwey has enthusiastically collected every scrap of information bearing on duck decoys, and has formed useful lists of them for each county. The regular decoy with pipes and screens came over in James I.'s reign from Holland. Before its introduction, it seems that old and young wild-fowl together, when moulting, had been driven, not decoyed, into some such fixed engine of wire and network. But this was done in summer, and decoys are worked in winter. The word's derivation, according to the author, is from the Dutch "endekeoy," meaning the "duck cage." We cannot but think, judging from the usage of "coy," "decoy," and the Spenserian "with kind words accoyed," that the more probable derivation, as given by Skeat, is from the old French "coi" meaning "quiet"; hence "decoy," "to quiet down." Many writers have treated, as they were more or less imperfectly acquainted with the subject, the *modus operandi* of a duck decoy. It has been reserved for our author to give separate plans and measurements of all details of the different decoys. By the aid of these plates the meanest capacity can understand the art and mystery of taking ducks in decoys. They are allured to the entrance of the pipes by the decoy ducks (just as tame elephants come to deceive and enslave their wild brethren); then a bushy-tailed dog of a red colour, like a fox, leaps over a series of low screens; and in the ducks' curiosity to see which it is, they follow unthinkingly up the pipe, which is then dropped behind them and they find themselves "inclusos carcere nassae." The numbers of wild fowl which used to be taken in this manner sound scarcely credible to a generation which has made night hideous, even among the fens, by the roar and rattle of Great Northern express trains. The family of Skelton is as celebrated in the annals of decoys as is that of Barr among falcons. One of the family migrated from the Lincolnshire Friskney ("the home of decoys," as our author calls it) to Norfolk. In the second year of his superintendence of the decoy which he made in this county at Winterton, he took in seven days the amazing number of 1,100 teal. Pennant relates that 31,000 ducks were taken in one season by ten decoys near Wainfleet towards the end of last century. To come nearer our own times the Ashby decoy in Lincolnshire (which is still worked) captured during 1834-1868 100,000 ducks. This method of capturing wild-fowl, it is found, succeeds best about three in the afternoon. No decoys have ever been constructed in Scotland. Only three are in use in Ireland. In Holland the author has inspected between seventy and eighty. This book, besides its value to the ornithologist, illustrates many allusions in the literature of the past. It must have taken many pains to put together; for decoymen, partly from their habits of life and partly from their instinctive jealousy, are a reticent class. Laudanum, as a prophylactic against gossamer, we may inform the author, is still largely consumed in the low county of Lincolnshire. The Cowbit decoy in that county is in use, or was three years ago. That the sign-board, "The Dog and Duck," on an inn at Goole, possibly indicated the existence of a decoy, is a precarious assumption. At Hawborough there still exists such a sign, and by no possibility could a decoy ever have been con-

structed there. These, however, are small blemishes. When the author writes "There is scarcely a park or property in Great Britain where a moderate venture in the shape of a decoy, costing from £100 to £150, could not be constructed. Its annual expense might be £30 to £40," we cannot but smile at his enthusiasm. The aspect of the country has entirely changed in the last half-century. Drainage, increased population, and indiscriminate gunning, have driven away the huge flocks of water-fowl which used to seek our open lakes and sea-coasts. A mere handful, and then only in severe seasons, ever come at present to our shores. Decoying of ducks, like hawking, is dead. The stern conditions of modern life have proved too exacting for both. It is to be hoped that no farmer will seek to retrieve his fortunes by establishing a decoy. Although the author declares that "any fairly intelligent keeper could work it well enough to supply its owner daily during the winter with a dainty dish for his table, besides now and again plenty of birds to spare for friendly presents as well." Apart from these visionary notions about decoys in modern times Sir R. Payne-Gallwey's book will be useful to the naturalist, the antiquary, and the sportsman.

*Memoirs of Arthur Hamilton, B.A., Trinity College, Cambridge.* By his friend, Christopher Carr. (Kegan Paul, Trench, & Co.) What the Emperor Joseph is said to have desired for an inscription on his tomb, that "he had failed in everything," might have made, in the opinion of many people, a fitting epitaph for the subject of this biography. To his more worldly-minded friends and kindred, Arthur Hamilton must have been a sore disappointment. He, at first, created considerable hopes; but in the end, with abilities above the average, with a severe morality, and with every advantage of education, he "did nothing"—that is, he neither gained a position in the world, made money, nor wrote books. Yet there are various ways of defining "success in life," and there are some who will think that a man who works out his opinions for himself, and acts consistently upon them; who forms a scheme of self-cultivation and carries it out; who preserves a rigid individuality in the midst of a conventional world, is not altogether a failure. It has been hinted in some quarters that this is a fictitious biography. If so, Mr. Carr has something of the De Foe gift; for he is precise about dates, places, and particulars, and sets his incidents before his readers in a matter-of-fact way that is calculated to give the impression of an authentic narrative. Arthur Hamilton is represented as one on whom the "riddle of the painful earth" pressed heavily. We have the idea of a person suffering from too much thought and from a want of the power to express it, from which want considerable powers of reflection, and much acquired knowledge, remained unknown to the world. He was born in 1852, and, therefore, grew up to manhood in the sixties and seventies of our century—a time which posterity will hardly regard as fruitful in original impulse or high aims. A generation earlier, generous youth caught fire from Arnold at Rugby, or learned a high and disinterested piety from Newman at Oriel; but such lights were dying out one by one at the time we speak of. Science was fertile, and commerce prosperous; for these were the years of the "leaps and bounds" that have landed us in our present quagmires, political and financial. Hence, Hamilton found no rest for his soul in the opinions and pursuits current in his time. He entered no profession, spent the best years of youth in rather aimless travel, returned home, and, after some futile incursions into society, retired to a remote country seclusion, where he died at the age of thirty-four. The book, whether recording

actual events or not, has a deep interest of its own to all who study the characteristics of our age; for the class of mind here drawn is by no means rare, though not all escape from pessimism through a pure morality and the survival of early religious teaching, as Hamilton is represented doing. In certain ways he found means to do much good to others; and as one who ever preserved his better characteristics, and kept secure in a tainted age from "the world's slow stain," his life was not vanity.

*The Trial and Death of Socrates:* being the Euthyphron, Apology, Crito, and Phaedo of Plato. Translated into English by F. J. Church. (Macmillan.) The excellent translation of Plato's *Republic*, by Messrs. Davies & Vaughan, which appeared many years ago in the "Golden Treasury" series, finds a worthy counterpart in the present volume. It was a happy thought to put together some examples of the Socratic method combined with just those scenes in the life of Socrates which appeal most strongly to interest and pity. Whatever a reader may find unfamiliar or dry in the *Euthyphron* will be carried off by natural horror at the murder of Socrates, a judicial iniquity with which (as Mr. Mill said) we can compare nothing but "the event which took place on Calvary." The life of Socrates and the chief points in his teaching are dealt with in an introductory essay which presents things and people of Athens in a very clear light. As to the Sophists, Mr. Church rightly inclines to the views of Grote as developed by Mr. Sedgwick; and he states with truth and neatness his opinion that "the object of Socrates was to reform what the Sophists were content simply to formulate," namely, the mass of inconsistent and confused ideas about ethics and politics then current. But Mr. Church hardly appears to have made up his mind as to the respective authority of Plato and Xenophon as evidences for their master's views. He admits that "the real Socrates" is the Socrates of Xenophon, and yet he draws largely upon Plato's account. Both, however, cannot be true. They are nearly as inconsistent with each other as both are with Aristophanes, Eupolis, and Aristoxenus. The translation, though occasionally rather free, seems to us accurate as well as spirited.

*Saga of Halfred the Sigekald:* a Northern Tale of the Tenth Century. By Felix Dahn. Translated by Sophie F. E. Veitch. (Alexander Gardner.) As there is no preface to this little book, there is nothing beyond the information on the title-page to indicate the origin of the tale; and, having searched in vain for the original saga, we must conclude that it is a purely imaginary creation, which the author's intimate knowledge of Scandinavian archaeology has enabled him to clothe in the language and style of the ancient skalds. The story is singularly weird and picturesque, full of the poetical ideas and wild imagery which characterised the mythical period of northern history; and it presents a vivid picture of the perplexities which must have beset many minds in that far-away time when men were daily losing faith in their old heathen gods, but could not as yet bring themselves to accept the new religion which was just beginning to dawn on the benighted North. These are features which will be appreciated by all who take delight in old Norse history, and general readers will find the story itself of thrilling interest. The translation is good, and the type is large and clear.

*A Stork's Nest;* or, Pleasant Reading from the North. Collected by John Fulford Vicary. (Frederick Warne & Co.) Although very few months have elapsed since the publication of *An American in Norway*, the author of that agreeably written book has made such good use of his time that we have now to thank him for another volume, which is also, in every



sense, "pleasant reading." The twenty-one stories which he has collected, and we may assume translated also, enable us to make the acquaintance of several well-known Scandinavian writers, and faithfully represent various phases of social conditions in the north, at the same time indicating much that will be fresh to the majority of English readers. The historical sketches of Prof. Ewald convey a good deal of information concerning past times in Denmark, while the stories written by Herr Brösboll, under the pseudonym of Carit Etlar, describe Danish life of days long since gone by with unusual accuracy of detail. The bright wit of Erik Bøgh is mingled with a vein of sharp, but not unkindly, satire; and the Norwegian stories by Ivar Ring are clear, well-drawn pictures of peasant life in the south of Norway. As Mr. Vicary truly observes, "it is from stories like these that we learn how much there is beneath the surface in the life and thoughts of a people"; and it is only fair to add that they are very attractive reading both for young and old.

*The Story of Norway.* By Charlotte S. Sidgwick. (Rivingtons.) This little volume forms one of a set of books intended, we are told, "not for school work, but for home reading, and aims at being attractive enough to be read by young children to themselves." It may be open to question whether children who are able to read to themselves might not consider the style a little too studiously elementary; but the author probably understands the requirements of juvenile readers better than we do, and she has undoubtedly selected her material with much judgment. The first sentence in the book runs thus: "Norway is like the face of a horse's head looking out into the sea. Look at the map, and you will understand." This is a "happy thought"; and, so far as we are aware, the comparison is original. But the *Æsir*, or *Aser*, were not called *Anses* (p. 15); and there is a comical bit of confusion in the statement (p. 23) that the Berserks of Harald Haarfagre were "called *Bearsarks*, because they dressed in the bears' shirts," and that "his particular and private guard were called 'Wolf-coats.'" Considering the size of the book, it is a capital epitome of Norwegian history; and it presents a truer picture of the development of the nation than many school manuals of greater pretension.

THE interest of *Methodism in Marshland*, by George West (Wesleyan Conference Office), will be chiefly confined to the followers of John Wesley. Marshland is the name of a large tract of land in Yorkshire, running from the bed of the old river Don to the Ouse and the Trent, as their waters meet to fall into the sea; and Epworth, at which the Wesleys were cradled, stands but a few miles away on the slopes of Lincolnshire. Three young men went from this district to hear John Wesley preach at Epworth in 1760; and, through the influence of one of them, that great evangelist paid his first visit to Swinefleet in the following year. From that time Methodism flourished in the district, until, in 1766, there were nearly 700 members in the society. The appendix to Mr. West's little volume contains some very useful tables, drawn from the society's archives, of the ministers, the trustees, and the finances of Methodism in Marshland in its early days. Although there is not much within its covers to attract the outside world, to the students of Methodism in England's highways and byways it cannot but prove beneficial.

THE little volume, *Told for a Memorial: the Story of Mary Ann Davey* (Nisbet), pathetic as are many of the incidents in the life of the brave and simple-minded woman whom it commemorates, could have little charm for our readers were it not for the few views of Cornish scenery with which the narrative is adorned.

These illustrate the Vale of Mawgan and the attendant scenery of North Cornwall, and must possess an attraction for every one who has wandered into those secluded glens of that remote country.

MR. EDWARD STANFORD has issued this week a *Handy Atlas and Poll Book*, which will be of great use to all who take an intelligent interest in the electoral battle now being waged. Besides a series of sixty-four maps, coloured to show the political representation of the divisions of counties and boroughs, it also gives the results of the general election of last year, together with other relevant statistics. The maps of the counties, though all on the same scale, are in some cases broken into two or three, so as to avoid the inconvenience of folding, with the single exception of Yorkshire; while, on the other hand, two counties are sometimes comprised in the same map. So far as we have tested it, the work seems very accurately done; but, in the map of Kent, the Isle of Thanet is left uncoloured, as if it were a borough, whereas it is, of course, a county division. It is hardly necessary to say that the maps are models of clear printing.

MRS. HAWES has lately published, with Field & Tuer, a nice little shilling book, *Rus in Urbe*; or *Flowers that thrive in London Gardens and Smoky Towns*. She tells her own experiences at gardening in divers quarters of London, and appeals to all dwellers in dirty cities to make the best of their scraps of garden. She gives lists of plants and flowers which she has herself grown, and others which will grow with a little care, in the smokiest of beds. The little book contains several cuts of flowers and a tinted frontispiece.

#### NOTES AND NEWS.

WE hear that Mr. Browning will probably publish separately the two poems of which his next volume was to consist. In this case the first poem, which has been finished for some time, might be out in time for the holidays. The work is in a certain sense a new departure on Mr. Browning's part. May it prove one suited to the glad summer days!

THE volume of Shelley's *Essays and Letters* announced to appear at the end of July, in the "Camelot Classics," has been postponed for a month, in order to include certain valuable copyright matter which the editor has received permission from Sir Percy Shelley to make use of. Instead of it will be given a volume of Sir Thomas Browne's works, including the *Religio Medici*, essay on *Urn Burial*, &c., edited, with an introduction, by Mr. J. Addington Symonds.

THE Cambridge University Press will shortly publish the Hulsean lectures on *S. Austin and his Place in the History of Christian Thought*, which were delivered last winter by the Rev. W. Cunningham. The lectures deal with the Bishop of Hippo as a philosopher, as well as a theologian; but special attention is given to the question, how far his doctrine differs from that of Calvin. Several points which could not be discussed in the lectures have been treated in a lengthy appendix; and the numerous passages in S. Austin's writings, to which reference is made, have been printed in full.

MESSRS. KEGAN PAUL, TRENCH & Co. will publish immediately a volume of *Selected Sermons*, by the late Archbishop Trench.

THE same publishers announce a third volume of *New Readings and Renderings of Shakespeare's Tragedies*, by F. Halford Vaughan; and a new translation of the *Iliad*, by Mr. J. G. Cordery, Resident at Haidarabad, in the Deccan.

MESSRS. BLACKWOOD will publish immediately a little book by Lady John Manners, entitled *Encouraging Experiences of Reading and Recreation Rooms*, being a sequel to "Advantages of Free Libraries and Recreation Rooms." It is dedicated, by special permission, to the Queen.

THE next volume in Mr. Elliot Stock's "Book-lovers' Library" is to be Mr. Gomme's *Literature of Local Institutions*. It will contain, besides a complete bibliography of the literature of the subject, an epitomised account of the various forms of local government which have prevailed in this country.

MESSRS. WARD & DOWNEY announce *Living Paris and France: a Guide to Manners, Monuments, Institutions, and the Life of the People*, by "Alb." It will be illustrated with maps and plans.

A ONE-VOLUME novel by Mdme. Louise M. Richter, entitled *Melita*, is announced by Mr. T. Fisher Unwin. The plot is chiefly laid in Turkey, and deals with both English and Ottoman life in Constantinople.

A COLLECTION of short stories by Mr. William Mackay on various subjects, to be entitled *Unvarnished Tales*, will be published by Messrs. Sonnenschein & Co. shortly after the general election.

MR. ROBERT LOUIS STEVENSON's new story, *Kidnapped*, will be published by Messrs. Cassell & Company, on Thursday, July 15.

THE London and Counties Liberal Union will publish immediately the third edition of Mr. Sydney Buxton's *Political Manual*. It will contain a new section on "Home Rule," and such fresh subjects as "Allotments Extension" and "Leaseholds Enfranchisement," while the rest of the book has been revised.

AFTER a career of nearly a quarter of a century, Cassell's *Time Tables* are about to be enlarged and improved in various ways, while the price will remain the same. The July issue will be set in entirely new type throughout, and will, by means of a novel arrangement, distinguish day-trains from night-trains; a large new railway map has been specially prepared, and additional tables and useful information for travellers and tourists will be given.

WE understand that some verses, entitled "The Sadness of the Sea," appearing in the July number of Mr. Heath's *Illustrations*, are from the pen of Mr. Effingham Wilson, the publisher, of the Royal Exchange.

PROF. BERNHARD TEN BRINK wrote the Chaucer part of his *History of English Literature* a long time ago, but will not begin printing his second volume till the whole of it is completed. Many chapters have yet to be written, while others need a thorough revision, and the preparation of his lectures on the "Outlines of English Philology" will take almost all the professor's available time this summer.

DR. FURNIVALL informs us that, having some time since examined Hoccleve's three presentation MSS. of his minor poems, which are all in the same handwriting—Mr. Fenwick's, the Durham, and Lord Ashburnham's—and having also compared the "Mother of God" (hitherto attributed by him and other Chaucer students to Chaucer) with Hoccleve's other Virgin poems, he can no longer contest the opinion of the German metrists that the false rhyme *-our, -ure*, in the "Mother of God" and the whole poem are not Chaucer's. They must be set down to Hoccleve. Probably the "Complaint of Venus," with its false rhyme, will, sooner or later, be given up too, however reluctantly; but in its case the external or MS. evidence is not so clear as in that of the "Mother of God."



MISS ALMA MURRAY will read among her selections on next Tuesday afternoon Shelley's "Ginevra" and part of Mr. Browning's "Pippa Passes." The reading is for the benefit of the London Wagner Society, and will be given at Steinway Hall, Lower Seymour Street, at 3 p.m.

MESSRS. SOTHEY will sell, on Monday next, July 5, and three following days, the library of the late Henry Pyne, consisting almost entirely of sixteenth-century books. One of the volumes contains twenty-five forms of prayer, issued during the reign of Elizabeth. There are also several early editions of Spenser, of the *Myrrour for Magistrates*, of Sir T. Elyot's *Boke named the Governour*, &c.

ON Friday, July 9, the same auctioneers will begin the sale of a still more famous library, that of Mr. N. P. Simes, of Strood Park, Horsham. This collection is rich in rarities of many kinds—illuminated *Hores*, early versions of the Bible, French romances, books printed by Caxton, the four folios of Shakspeare, besides some of the quartos, county histories, examples of early woodcutting, Italian and French miniatures, modern privately printed works, autograph letters, &c. Perhaps the chief treasures are Coverdale's Bible (1535) and the first edition of the Bishop's Bible (1568), unfortunately both imperfect. The sale will last six days altogether.

THE sale of Dr. Shadford Walker's collection occupied two days last week—June 23 and 24. It was remarkable for the number of choice MSS. which it contained, including two of the gems of the Perkins collection, namely: "Bible Historiée" of the fourteenth century, with exquisite miniatures, and the "Oeuvres de Jehan de Meung" (including the "Romman de la Rose"), a superb work of the fifteenth century. They were bought by the late Mr. Benzon, at the Perkins sale, for £490 and £690 respectively, and after his death, passed into Dr. Walker's hands. They were now bought for £440 and £570, by Mr. Quaritch, who also bought the "Bibel-geschichte," a magnificent volume of German miniatures painted for the Count of Toygenberg, in 1411 (£420). Another lot of artistic importance was the "Livre d'Heures" of Jacques de Bregilles, painted by one of the miniaturists who worked for Philippe le Bon, Duke of Burgundy, in 1442. The thirty-one miniatures in *canaiieu-gris*, or *grisaille*, with which this volume is adorned, are of the most delicate beauty, and represent probably the finest work of the kind and the period.

MR. ANDREW LANG's article on "Mythology" in the *Encyclopaedia Britannica* has been translated into French by M. Léon Parmentier (Paris: Dupret). The work has been augmented by large extracts from Mr. Lang's other writings on the same subject, and M. Charles Michel contributes a preface and many valuable bibliographical notes. The translation, if not always elegant, may be relied upon as accurate, having been revised by the author himself, who has furnished it with a preface, and made frequent additions in the text. As the original article is accessible only in the *Encyclopaedia*, it is not improbable that M. Parmentier's translation will find many readers even in this country.

#### AMERICAN JOTTINGS.

WE learn from the *Critic* that Mr. Walt Whitman is preparing for the press a new volume of prose and verse, to be called *November Boughs*. Most, though not all, of the contents have appeared in various periodicals during the past four years. The reason of the little book's being a prose piece—the longest of the "boughs"—which is intended as a retrospect of the writing of *Leaves of Grass*.

MESSRS. HOUGHTON, MIFFLIN & Co. announce an entirely new edition of Longfellow's works, in eleven volumes, namely, two volumes of prose works, six of poems, and three of the *Divina Commedia*. The edition will embrace all the prose and poetry which Longfellow included in the latest edition of his works, together with what has appeared since his death with the sanction of his representatives, and his translation from Dante. The text used will be printed with scrupulous care to ensure accuracy. Foot-notes will show the various readings. The order of the volumes will be nearly chronological. Head-notes will give information as to the history of the writings, and at the end of each volume will be added notes upon the subject-matter. There will be several fine steel portraits of Longfellow.

MESSRS. G. P. PUTNAM'S SONS announce a complete edition of the works of Benjamin Franklin, in ten volumes, uniform with their recently issued edition of the works of Hamilton. It will be edited by Mr. John Bigelow, who has made abundant use of the collection of Franklin MSS., formed by the late Henry Stevens, and now at Washington. He also intends to print the autobiography from the original MS., which is in his own possession. It appears that the first edition, published in England, was printed from an incomplete copy, and was further mutilated to suit the political and literary taste of the time.

The *Century Dictionary*, which the Century Company have been at work upon during the past five years, under the supervision of Prof. Whitney, of Yale, will not be completed till 1888 or 1889. It was at first intended to base it upon the *Imperial Dictionary*, but it was finally decided to make an entirely new work, which will be encyclopaedic in extent and character. The new dictionary will contain about 5,000 illustrations, prepared by the artists and engravers whose work has become familiar to the readers of *The Century*. Each picture as it is drawn, and again after it is engraved, is submitted to the specialist to whose department it belongs, that its scientific accuracy may be guaranteed. The printing will be done by the De Vinne Press. It is estimated that the dictionary will cost its publishers about 250,000 dols. (£50,000).

OVER eleven thousand copies of Mr. Grant Allen's recent novel, *For Maimie's Sake*, have been sold in America. Two editions have been issued; one, an authorised one, by Messrs. Appletons; the other, unauthorised, by "the great pirate," Munro. The former, though, of course, dearer, has proved the more popular, having had a sale of nearly seven thousand copies.

WE learn from the *Nation* that the British Museum has recently acquired two MSS. of considerable interest to students of the history of the American Revolution. One is an account of Burgoyne's campaign, written by a Lieut. Digby, of the English Army, who describes briefly, in a professional tone, the various military movements of which he was cognisant. The other is an account of some passages in his own life by Alexander Chesney (the father of General F. M. Chesney), a native of Ireland who settled in the South Carolina up-country in 1772, and who served on both sides during the Revolution. In the later years of the war he was Captain of Loyalists. He gives many interesting particulars of the partisan warfare in Carolina, and relates only too briefly his experience at the battle of King's Mountain, where he was wounded.

COLUMBIA COLLEGE, New York, recently decided to confer its degrees upon women, wherever they may have studied, provided that they pass the qualifying examinations. The

first of such degrees (that of Ph.D. *cum laude*) was conferred on June 9 upon Miss Winifred Haring Edgerton, twenty-four years of age, who graduated at Wellesley College in 1883, and was afterwards admitted into the observatory of Columbia College for the study of astronomical mathematics. For the past two years she has had charge of the scientific department of Reed College.

THE death is announced of Mr. John Russell Barnett, best known as the compiler of a *Dictionary of Americanisms*. He also wrote several works upon American Ethnology and upon the early history of Rhode Island, of which State he was for many years Secretary.

#### ORIGINAL VERSE.

LINES OF GREETING TO DR. OLIVER WENDELL HOLMES AT BREAKFAST IN COMBINATION ROOM, ST. JOHN'S COLLEGE, CAMBRIDGE, ENGLAND.

WELCOME, good friend; your hand! now you're in reach of us,

We'll freely say what else were unexpressed;  
For friend you surely are to all and each of us,  
And these old walls ne'er held a worthier guest.

No guest more well-beloved, more soul-unbending,  
Since the frail *Mayflower* bore the Pilgrims bold;

Stern hearts, in hard New England still defending  
Whate'er was best and noblest in the Old.

Here round your chair unseen in gathering number

Throng eager shades, no feeble band nor few,  
Ghosts of a fruitful past, awaked from slumber  
To give their gracious benison to you.

Says rare Ben Jonson "Ha! one more good fellow!

'Od's life, we'll add him to our tuneful quire";  
And bids you stay and pass an evening mellow  
With Herrick, genial soul, and courtly Prior.

Then gentle Wordsworth brings his ghostly greeting

Wafted from northern dales and mountains lone,

Beaming with eye serene for joy at meeting  
A heart as large and single as his own.

A heart to love mankind with love unchanging,—  
No shallow worldling there, nor dried-up don;  
But through all moods of human life—strains ranging

From tender Iris to the Young Man John.

In love we greet you, friend; in love we speed you;—

For greeting soon is o'er, and parting nigh:  
And when we see you not, we yet shall read you  
In this calm corner, while the world rolls by.

Farewell. By all the benefactors' merits,  
Who bad us be, and raised our Johnian towers;  
By all the joys and griefs mankind inherits,  
That ever stirred this little world of ours;

By all sweet memory of the saints and sages  
Who wrought among us in the days of yore;  
By youths who, turning now life's early pages,  
Ripen to match the worthies gone before;

On us, oh son of England's greatest daughter,  
A kindly word from heart and tongue bestow.  
Then chase the sunsets o'er the western water,  
And bear our blessing with you as you go.

W. E. HEITLAND.

June 13, 1886.

#### LIGHT.

EARTH hath her visions, her transfigurings,  
Her rapturous moments when life seems to be  
A precious open scroll wrought gloriously  
With wondrous pictures of heroic things!  
When every flower lifts her sweet head and sings,  
And like a pillar of fire stands every tree  
Leading to God and heaven, when soul breaks free  
From prison and bond with irresistible wings!



The visions pass, else were man God, and heaven  
No distant home, but each one's dwelling-place:  
Fast bound lies soul once more, and yet I  
know  
A light gleams on where darkness hath been riven  
Clear as a star, to show life's possible grace,  
And that high goal to which our spirits go!

EVELYN PYNE.

### INTERNATIONAL COPYRIGHT IN AMERICA.

THE following is the substantial part of the report of the Committee on Patents of the Senate which, as already stated in the ACADEMY, approved Senator Chace's bill, granting international copyright on condition of domestic manufacture, and prohibiting importation. It is still thought that the bill may pass the Senate, but it has little chance of being considered in the House of Representatives:

"The United States alone, of all the great civilised nations which have made advances in literature, still refuse to recognise the principle that international comity should apply to the protection of literary property. Your committee recognises the moral application of comity among nations and believes that the best interest, material, moral, and intellectual, of our people will be promoted by adopting and acting upon that principle in the settlement of this question. The bill, while based upon that principle, recognises the paramount duty of protecting first the material interests of our own people, and proceeds so far only in securing the rights of citizens as may be done without injury to vested rights in this country and without interfering with the income of our own labour. It cannot be said that the international feature of this amendment to our copyright law is beneficial to foreign authors only. By its provisions we carefully protect the American publishers and the American artisans who make the books in this country.

"The market of a single country is becoming too narrow for successful authorship. The competition of foreign books which are published without compensation to the author with the works of our own writers is becoming so great that it is almost impossible for a new and unknown American writer to obtain a standing before the public. There is believed to exist an anti-American prejudice in the minds of many English authors, owing to which, together with the fact that if the foreign authors were protected by our law without this provision, the most natural course would be for him in contracting for publication in England to arrange with the same publisher to supply the American market. In that case our tariff would become inoperative as a protection to the American publisher and the American workman. We should have granted a prescriptive monopoly to the foreign author for our own market."

We also quote the main enacting clause of the bill:

"That if the author, designer or composer of the book or other article for which a copyright is applied for be not a citizen of the United States or resident therein, then the name of such copyright book or other article shall be recorded as above in the office of the Librarian of Congress, not later than the day of its publication in the country of its origin; and in case of a book printed, musical composition or photograph, two copies of the best edition of the same printed in the United States shall be deposited with the Librarian of Congress within the term of three months after the date of recording such copyright, in default whereof such copyright shall be held void and of no effect; and after the recording of any copyright as above during the existence of such copyright the importation of any article so copyrighted in the United States shall be and is hereby prohibited, and all officers of customs and postmasters are hereby required to seize and detain all copies of such copyrighted articles as shall be entered at the Custom Houses or transmitted in the mails of the United States, but in the case of books in foreign languages, of which translations in English are copyrighted, the prohibition of importation shall apply only to the translations of the same, and the importation

of the books in the original language shall be permitted unless the original shall also be copyrighted, and an American edition thereof shall be issued within three months after the date of entry of copyright."

There is also a section expressly conferring upon authors, or their assigns, the exclusive right to dramatise or translate any of their works for which copyright shall have been obtained.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- DIFFREY, A. de. Gedanken ab. Nationalökonomie. Politik u. Philosophie. I. Nationalökonomie u. Finanzen. Heidelberg: Burow. 2 M. 40 Pf.  
GOREVY, S. Bulgarien u. Ostrumelien. Mit besonderer Berücksichtigung d. Zeitraumes von 1878-1892 nebst militär. Würdigg. des serbobulgar. Krieges. Leipzig: Bischer. 18 M. 50 Pf.  
HILDSHEIMER, H. Beiträge zur Geographie Palästinas. Berlin: Rosenfeld. 4 M.  
SUEFFLE, Th. Geschichte d. deutschen Kultur-einflüsse auf Frankreich m. besond. Berücksichtg. der literar. Einwirkg. 1. Bd. Von den ältesten germanischen Einflüssen bis auf die Zeit Klopstocks. Gotha: Thienemann. 7 M.

#### HISTORY.

- HEIDENHAIN, A. Die Unionspolitik Landgraf Philipps d. Grossmüthigen v. Hessen u. die Unterstützung der Hugenotten im ersten Religionskrieg. Breslau: Koebner. 3 M.  
JACOB, G. Welche Handelsartikel bezogen die Araber d. Mittelalters aus den nordisch-baltischen Ländern. Leipzig: Böhme. 1 M. 20 Pf.  
KEILER, L. Die Waldenser u. die deutschen Bibelübersetzungen. Nebst Beiträgen zur Geschichte der Reformation. Leipzig: Hirzel. 2 M. 80 Pf.  
LIEBENAM, W. Beiträge zur Verwaltungsgeschichte d. römischen Kaiserreichs. I. Die Laufbahn der Procuratoren bis auf die Zeit Diocletians. Jena: Passarge. 2 M. 50 Pf.  
WERUSKY, E. Geschichte Kaiser Karls IV. u. seiner Zeit. 2 Bd. 2 Abth. Innsbruck: Wagner. 7 M.  
WITT, Pierre de. Une invasion prussienne en Hollande, en 1787. Paris: Plon. 3 fr. 50 c.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- DEDECEK, J. Die Lebermoose (Musculi hepatici) Böhmens. Prag: Riwác. 2 M.  
DELFF, H. K. H. Die Hauptprobleme der Philosophie u. Religion. Leipzig: Friedrich. 5 M.  
ENCKELHARDT, H. Die Tertiarflora d. Jesuitengrabens bei Kundersitz in Nordböhmen. Leipzig: Engelmann. 24 M.  
ERICHSON, W. F. Naturgeschichte der Insecten Deutschlands. 1. Abth. Coleoptera. 6. Bd. Bearb. v. J. Weise. 4. Lfg. Berlin: Nicolai. 6 M.  
HANSIG, A. Prodrömus der Alpenflora v. Böhmen. 1. Tl. 1. Hft. Prag: Riwác. 2 M. 80 Pf.  
STANELLI, R. Philosophie der Kräfte. Leipzig: Friedrich. 3 M.

#### PHILOLOGY, ETC.

- CURTJUS, G. Kleine Schriften, hrsg. v. E. Windisch. 1. Bd. Ausgewählte Reden u. Vorträge. Leipzig: Hirzel. 3 M.  
JACOBI, H. Ausgewählte Erzählungen in Mahārāstri. Leipzig: Hirzel. 6 M.  
KAYSER, C. Die Canones Jacob's v. Edessa übers. u. erläutert, zum Theil auch zuerst in Grundtext veröffentlicht. Leipzig: Hinrichs. 3 M.  
KUEHN, R. Die Trishubb-jagati-Familie. Ihre rhythm. Beschaffenheit u. Entwicklung. Göttingen: Vandenhoeck. 10 M.  
PFORTEN, H. v. der. Zur Geschichte der griechischen Denominativa. Leipzig: Hinrichs. 4 M.  
TOBLER, A. Vermischte Beiträge zur französischen Grammatik. Leipzig: Hirzel. 5 M.

### CORRESPONDENCE.

#### HADES IN MUTINY.

King's College, London: June 28, 1886.

The humour of composers is apt to be imperfectly appreciated by authors, because it rather interferes with what the author wishes to say, although it may often say something better. But there is no reason why the general reader should not thoroughly enjoy it. Certainly it ought to be more generously recognised than it is. So many persons at present think of it as merely accidental and fortuitous, as if there was no mind in it, as if all the excellent things loosely described as *errata*, all the *curiosae felicitates* of the setter-up of texts, were casual blunders. Such a view reminds one of the way in which the last-century critics used to speak of Shakspeare—the critics who give him no credit for design or selection, but thought that somehow or other he stumbled into greatness. However, I propose now not

to attempt the defence, or, what might be worth the effort, the analysis of this species of wit, but only to give what seems an admirable instance of it.

In a note to the word *limboes* in the Clarendon Press edition of Milton's *Areopagitica*, I quoted from Nares's Glossary a list of the various *limbi* believed in by the "old schoolmen," and No. 2 was "a *limbus patrum* where the fathers of the Church, saints, and martyrs, awaited the general resurrection." Will anyone say it was not a stroke of genius in some printing-office humourist to alter the last word into "insurrection"?

Like all good wit, this change is so suggestive. It raises up a cloud of new ideas, and reduces the hearer to a delightful confusion. How strangely it revises all our popular notions! If even beyond the grave the great problems that keep men here restless and murmuring are not solved! If even there the rebellious spirit is not quieted! Nay, if those whom we think of as having won peace for themselves in this world, do in that join the malcontents, and are each one biding their time—

ὡς τὴν Αἰδὸς τυραννὶς ἐκείνων βίη.

May we not conceive this bold jester, if haply he were a stonemason, chiselling on some tombstone "Insurgam"? JOHN W. HALES.

#### PROF. WILLEMS ON THE ROMAN SENATE.

Oxford: June 27, 1886.

In my review in the last number of the ACADEMY of Prof. Willems' work on the Roman Senate, there is a sentence complaining of his omission to furnish an exhaustive index. As a matter of fact, there are three complete indices, published separately last year in a volume of 113 pages. The sentence in question, which was written some months ago, before I had seen the volume of indices, was erased by me in the proof, but re-appeared in the article. In justice to Prof. Willems, I must ask leave to repudiate a remark which might reflect unfairly on the completeness and thoroughness of his work. W. WARDE FOWLER.

#### "APOLLO" AND "APOLLOS."

Lancing College, Shoreham, Sussex: June 29, 1886.

May I point out a very funny error in the new number of Wölflin's *Archiv für lateinische Lexicographie*? A. Otto, in an article on "The Gods in Latin Proverbs," remarks (iii. 213):

"Von *Apollo* lesen wir bei Ambros. *de ben. patr.*, 12.59, 'quasi bonus agricola dixit: Ego plantavi, *Apollo rigavit*, wo *Apollo* ohne Zweifel identificiert ist mit d. Sonnengotte, der den Ackeru Regen u. Sonnenschein spendet."

Unfortunately the "proverb" comes from the Vulgate (1 Cor. iii. 6), and *Apollo* "ohne Zweifel identificiert ist" with one Jew, *Apollon*, called in Latin *Apollo*. The mistake is ludicrous enough. It is to be hoped other writers in the *Archiv* who touch on patristic Latin have not gone equally astray. As a rule, the *Archiv* is wonderfully correct. F. H.

#### "ITERANCE" FOR "ITERATION."

Alpenrose, Wengen, près Lauterbrunnen: June 25, 1886.

Your reviewer asks what authority Mr. Todhunter has for using "iterance" for "iteration." Has he not forgotten its use in one of Mrs. Browning's "Sonnets from the Portuguese"?

"... toll  
The silver iterance."

R. H. HICKEY.

P.S.—Can any reader of the ACADEMY oblige me by telling me (1) the country, (2) the Christian name of Father Damien, now living among the lepers at Molokai?



## APPOINTMENTS FOR NEXT WEEK.

MONDAY, July 5, 4 p.m. Colonial and Indian Exhibition: Conference of the Anthropological Institute, "Aboriginal Races of India."  
6 p.m. Royal Institution: General Monthly Meeting.  
SATURDAY, July 10, 3.45 p.m. Botanic: General Meeting.

## SCIENCE.

*Principles of Greek Etymology.* By Georg Curtius. Translated by A. S. Wilkins and E. B. England. In 2 vols. (John Murray.)

FOR nearly thirty years Curtius's *Grundzüge* has been regarded in England as the final authority in Greek etymology, and, so far as it goes, in Latin also. We have been brought up to look on the author as *νήφων παρ' εἰκῇ λέγοντας τοὺς ἄλλους*, as well as *τοὺς πρότερον*. For this reason the present translation of the last edition of the original will be welcomed by every student of Greek who prefers easy English to somewhat crabbed German. Curtius's style is by no means his strong point. In his introduction, and in the discussions in vol. ii., he is neither brief nor clear; and his arguments are often so long-winded that it is difficult to gather definitely from them his own views. The translators' notes in square brackets—a much more convenient form than that of footnotes—are chiefly bibliographical, supplementing the text without pretending to correct it. In vol. ii., p. 179, however, their note is superfluous, the "one European language" being Church-Slavonic, or, as in the third and fourth editions of the original, "the Slavonic family"; while in No. 504, end, the note on *ὀροθύρη* ("High-gate," not a very happy translation) should have been marked as an insertion. They might have added English *senschal* in No. 428, and *snood* in No. 436, end; and perhaps used "Welsh" instead of the curious abbreviation "Cymr." In vol. i., p. 62, l. 5, "somewhat irregularly" might do better than "tolerably irregularly" for "ziemlich unstät"; in vol. ii., p. 108, end, "it seems impossible to doubt that the word is no native," i.e., is foreign, is a curious complication of negatives for "ist das wort unzweifelhaft ein fremdwort." The index might have been simplified by putting the main reference first in each case instead of in larger type, and made easier to use by paging the two volumes continuously and referring accordingly, even if the marginal pagination (corresponding to that of the original) were still retained. To the misprints of their original the translators—or that wholly uncontrollable person, the press-reviser—have made some few additions. The two most curious are at the end of No. 353b, which is really the end of No. 380; and in vol. ii., p. 255, where, l. 12, "ξ is pronounced as a single letter," should follow "that" in l. 10. In No. 588b *αὖω* has dropped out before "call"; in No. 50, end, read *τὴν σάλπιγγα*; in No. 498 *κολωνός*; in No. 620, end, *σεν* (No. 632); in No. 641, l. 4, *βίος*; in vol. ii., p. 232, l. 13, "same"; and in the index, p. 435, "sentinel" (*οὔρος*). The point should be omitted in vol. i., p. 182, end, after *δὴ*; in ii. 255, l. 7, after *διακόσιοι*; in ii. 326, note 1, after *τοῦ*; and changed into a comma in ii. 235, l. 4, after "consonant."

As for Curtius's own mistakes of detail, we may observe that the praise of exactness must be denied to an author who could allow such

quantities as *lucorum* (the word really comes from *luc*, "pay," not from *ἀπο-λαύω*) and *mānē*, and such accents as *θρίναξ* and *τύπος*—*έως*, "dawn," may be intentional—to run through five editions. The forms *ἐπεύγω* *πέρδω μινύω* and Latin *cello nico nuo* seem to be figments; *πρύσαι* as an explanation of *στῆαι*, and Gothic *halsagga*, are merely due to conjecture. Latin *virga* comes from one root in No. 152, and from quite another in No. 513; *lanz* seems to be severed from *πλάξ* in No. 102, and connected with it in No. 367b. Part of No. 72 (on *κρατύς*, &c.) was in the first edition a separate number (73), and should be so marked; No. 528 should have been printed in small type, as from the third edition onward Curtius has allowed that all the words given are merely borrowed from *ἔλαιον*. In No. 6 Old High-German *alacra* should be translated *mergulus*, "little auk"; in No. 75 the last four lines (transferred by the translators from the *Nachträge*, where p. 156 should have been 150) belong to the end of No. 60, though it is not clear why *clivus* should come twice over; in No. 98 Sanskrit *pārcus* after *paraḥ* is omitted in the fifth edition; in No. 253 *vr̥ṣa* should be marked as Old-Swedish, as Johannes Schmidt, from whom it is taken, correctly gives it; in No. 394 Sanskrit *barbaras* should have no accent; in No. 61, l. 11, after the parenthesis, the words "soheint *clavis* kein lehnwort" have been omitted by mistake since the third edition; in No. 291 *pedica* is a misprint; and, in vol. ii., p. 225, l. 9, the Lithuanian word should be *ugis*.

Curtius brought out the first edition of his *Grundzüge* in 1858 (vol. ii. in 1862); others followed in 1866 and 1869, and yet others, with additions by Windisch from the Celtic languages, in 1873 and 1879, the last being distinguished chiefly by acceptance of the views of Ascoli (1870) and Fick (1873) on the two kinds of gutturals. The author died last year at the age of sixty-five. The chief authorities for the first two editions were Bopp (of whom Curtius was a pupil), Pott, and Benfey. Fick's *Indogermanisches Wörterbuch*, first published in 1868, is frequently cited in the third and following editions of Curtius (who might have learned from it that *motacilla*, No. 48, is a mere diminutive from *\*mōtlax*). Johannes Schmidt's *Vocalismus* (1871; vol. ii., 1875)—a work at once far more original and far more sober than Curtius's—is often referred to in the fifth edition of the *Grundzüge*, but does not seem to have much influenced Curtius's views—*cf.* the treatment of *κρῆμός* in No. 77. The views of Brugman (Curtius's pupil, and for ten years co-editor with him of the *Studien*) on the sonant nasal (1876) are contemptuously dismissed in a note on vol. i., p. 48. De Saussure's "epoch-making" work on the Indoelectric vowels (1879) is mentioned in a note, vol. ii., p. 366, but had evidently reached Curtius too late for use. Curtius treats of, or at least mentions, altogether 2,750 Greek root-words, viz., 1,280 in the collections of cognates+1,470 in the notes and vol. ii., making about two-thirds of the whole wealth of the language in classical times.

How much we owe to Curtius may be easily learned by looking through the articles (retained chiefly from Bopp) on the several

Greek letters in Liddell and Scott's lexicon, according to which almost every letter may at will become any other letter. It is only by comparison with what has been done in Germany for Greek etymology during the past ten years that our faith in Curtius's principles can be shaken. Briefly, he did good service in extinguishing Pott's "prefix-theory," and (in his last edition) in popularising Ascoli's views on the gutturals (though Latin *nox*, Sanskrit *nah*, is still "clearly" connected with Latin *noceo*, Sanskrit *naç*; *γῆνος* with *γυνή* and *βανά*; Sanskrit *ahis* with Latin *anguis*; *ὄμηξω*, Sanskrit *mēhas*, with *ὄμηχλη*, Sanskrit *mēghas*) and of Schulze on the two kinds of *j* (though he still derives *ζητέω* from *ja*, the root of *ἵναμι*); but his own main contributions to his science—the theory of "root-determinatives" and the derivation of terminational *d* from *j*—are radically unsound; his favourite principle of "euphony" has little validity; he has a blind tendency to make *r* always older than *l*; and he did serious harm to etymology by admitting "sporadic" exceptions to phonetic laws, and by refusing to recognise an original *ḍ* and *ḍh*. He had himself seen, as early as 1858, that the two commonest errors of etymologists are "an unwarrantably high estimation of the importance of Sanskrit" and "an excessively minute analysis of roots" (i. 79 of the translation); yet these are just the errors which he himself exemplifies. Because the Indians express all three vowels *ā ē ō* by *a*, he denies the primitive existence of all three, though even in Sanskrit he might have seen that a guttural before an *a* answering to European *ḍ* is palatalised; because the Indians have only a *k*, and not like the Latins a *kv* (*qu*), he thinks the *k* alone can be original, and the *kv* derived from it by adding a "parasitic" *v*; because, as a rule, European *l* = Sanskrit *r*, he makes the *r* the earlier sound, though he himself allows that the *Ursprache* had both. He never quite got out of the habit of identifying the *Ursprache* with Sanskrit. Had he never learned that language he might have done much more for Greek etymology than he did.

Pott's theory, according to which, *e.g.*, *corvus* "raven" meant "how hoarse!" was almost too absurd to need killing; but Curtius only replaced it by an equally absurd theory of his own, according to which any root ending in a consonant may be analysed into a simpler root + a "determinative." Thus *σκέδάννυμι* comes from the root of *κείω* "split," + a *d* which means nothing at all, *στέλλω* from *stā* "stand" (of course vowels and their quantities go for nothing) + *l*. He even explains the *sk* in *βάσκε*, and apparently—for he is somewhat obscure on the point—the *θ* in *νήθω*, as "determinative." But, in such cases the "root-determinative" is really the beginning of the termination, the last consonant in, *e.g.*, *δλέκω* or *δέλω* (= *\*dēf-ō*) is no more part of the root than in *δεδοίκα*; or *λύω*. He himself confesses (i. 66, note) that Fick has gone too far in attempting to analyse roots; yet Fick's instances are not more impossible than his own connexion of *ἐλπω* and *βούλωμαι*. Why should we want to identify *πάσχω* and Latin *patior*, or why *βάλανος* and Latin *glan(d)*s any more than English *isle* and *island*?

Curtius's favourite letter, to which he



devotes just a quarter of his second volume, is *j*, which he regards as the origin of all terminational *d's*, even in words like *σχεδόν*, where there is no *i* to account for a "parasitic" consonant. He cannot allow Greek a termination in *do-*, though in his last edition he gives up the explanation of Latin *vehendus* as "*\*vehenjus*." Forms like *ἐλπίδος*, from the stem *ἐλπί-*, may nevertheless be very simply accounted for, as by Gustav Meyer (1880), as a "blending" of stems in *o-* and those in *i*.

Curtius himself seems to consider the constant application of the principle of "euphony" as his main contribution to the advancement of Greek etymology. Everything is explained by the "weathering away" (*verwitterung*) of harsh sounds and the substitution of easier ones. Unfortunately, we cannot tell beforehand what sounds any given people will consider harder or easier. We are only arguing in a circle. A certain pronunciation is later because it is easier, and must be the easier because it is the later. The Greeks were fond of initial *pt*, *phth*, *ps*, *ks*, which do not seem to have been original, and which to us seem almost as hard to pronounce as the Russian initial *shch*, or the Bohemian combinations *prst* and *krk* which Curtius himself mentions; while, on the other hand, the Latins objected to the apparently harmless combination *bl* in the middle of any non-compound word but *publicus*, itself one of the commonest words they used. Two far more scientific explanations of phonetic change have been suggested: (1) that it takes its rise in the efforts of a conquered people to speak the language of the conquerors, or *vice versa*; and (2) that it is due to the influence of imitation, one member of a tribe, through some defect of his vocal organs, distorting a sound, and the rest following his example. A young lady of my acquaintance, in whose infantile dialect "Lall I ling oo a long?" meant "Shall I sing you a song?" soon infected her elder brother with her own pronunciation of the syllabants.

But Curtius's two most serious errors remain to be discussed. He has no real notion of the obvious principle—the foundation of all serious etymology—that within the same dialect a phonetic law can have no exceptions, or it would not be a law; that exceptions must either belong to a different dialect or be due to the analogy of other forms. Nothing is really commoner than intermixture of dialects. Homeric Greek is Ionic bespattered with Aeolisms; the tragedians use the Attic *η* in the dialogue, but the Doric *α* in the chorus; in Latin the change of *d* to *r* is from Umbrian influence, and that of *qu* to *p*, or *gv* to *b* (e.g., *bos*) from Oscan. A Swiss guide speaks plain German to his employer, but a wholly unintelligible *patois* to his fellows. In the sentence "the skipper went to his ship in a well-equipped skiff" we have four dialects. Curtius not only confuses different languages, giving e.g., *τάπητος* and *δάπης* as an instance of the "softening" of *τ* without a hint that the words are plainly foreign (and borrowed words, as he allows, "gang their ain gate"), but is often quite reckless in admitting "sporadic" instances, as if one example sufficed to establish a law. In *σάος σερὰ σιάλον σέργξ* alone the initial *s* before a vowel is preserved, though in *σέβας* he owns that it

must = *sv*; *v*, for no reason at all, becomes *i* in *δρία θιάσος σιάλος υπερφιάλος*; *m* changes to *n* in *βαίνω χλαίνα ήνια* (all really assimilations of *mj* to *ηj*). Because, in the Lesbian dialect, *Fr* became *Bp*, he must thus explain *βράσσω βρέτας βρέχω βρόχος νεβρός βλασπάνω*, and even make *β = F* in *βούλομαι θόρυβος ὄλβος ἀμείβω ήβη φλέβα*; in "a very few words," *F* may appear as *μ*, in others as *ο* (but, happily, not as *ι*, *ε*, or *α*); *σφῆ* is "an unique hardening" of *\*σFῆ* (he afterwards adds *σφώ* and *σφόγγος*); *δυσγόν*, a joke of Plato's, proves that *j* can become *v* (which, in ii. 168, note, he had denied). Vowels go for nothing, *a* and *o* interchange in *κάπων κόπτω*, *πάτος πόντος*, *ā* and *ε* in *ήδύς εἰδανός*, *ε* and *ā* in *τέρην τάλις*, *ε* and *i* in *στέφω στίρο*; in *σφῆξ* beside *vespa* a whole syllable is lost; *κλόνις* is for *\*κλόFνις* (which could really only become *\*κλούνις*, whence *κλόνις* on the analogy of *μύνος μόνος*), *στόμα* for *\*στόφμα*. Breathings do not matter, *άπτω* (and *άφῆ*) goes with *άπρη* and Latin *apere*, *έψία* with *ψάζω*. Tenues become aspirates at random in *λίπα ἀλείφω*, *κόπτω κοφός*, *σαρπυ κεφαλή*. A guttural is lost before a liquid in *ήμι*, *όνομα*, *λάξ λήμη λιτός*, *ράχίς*, before a vowel in *όκνος* (Latin *cunctor*) and *έψω* (*πέπτω*: why not from *έπω*); *s* disappears between a consonant and a vowel in *αῶς* (cf. *άβώ*, which proves the original form to have been *\*άFώς*) beside Sanskrit *ushas*. Gutturals and labials interchange in *γάω βοάω*, liquids in *πνεύμων πλεύμων*. Nor is Curtius happier in other languages than in Greek. The astounding statement that the "loss of initial *k*" before a vowel (ii. 148) is "familiar in Latin" is unsupported by instances; but a *c* is dropped before *r* in *ρίδες* (*κριδέμεν*), a *p* before *l* in *later* and *latus* (*πλάτς*), a *c* "softened" before *l* in the native Latin word *glōria*, and a *d* supposed to have once existed before *r* in *recens*. In German a labial drops before a vowel in Latin *bubo*, Old High-German *ūwo*, and *w* answers to Sanskrit *m* in *welk*, Sanskrit *mlā* (ii. 180). In Lithuanian, *sv* once becomes *sl*, *ήδύς saldus*; in Bohemian, *k* once drops before *r*, *καρκίνος rak*. Even Grimm's law is very unscientifically treated: not only does *p* remain unchanged (*ρίπτω*, Gothic *vairpan*), but *atta* = Gothic *atta* (which can be true only if the words are onomatopoeic) and Gothic *aithei* as well; while, on the other hand, in *τέρραξ* = Old-Norse *thidhurr* "the onomatopoeia is unmistakable." As Curtius himself says (ii. 259, note), "It is really too much to ask us to believe in this."

Curtius's worst legacy, however, from his Sanskrit training was the disbelief in the originality of *ῥ* and *ῑ*—a disbelief which really reduces all Indoceltic etymology to a state of chaos. If vowels are to go for nothing, it does not much matter that consonants go for very little. If we are to believe that "a changed to the thinner *e*, and afterwards to *i*, and later on to the duller *o*, and afterwards *u*" (i. 57), we may equally accept the view (once put forth by a high authority) that Grimm's law can be very simply explained by supposing a primal *k* which contained within itself the sounds of *c*, *h*, and *g*. Curtius himself speaks of the folly of assuming a scanty provision of primitive sounds (ii. 397), and yet persists in accounting for every awkward *a* where we

expected *e* or *o* by telling us that here the "primitive" vowel crops up for no reason at all. Why should the alphabet of the *Ursprache* have been so much scantier than that of any derived language? The parallel of Latin and the Romance languages points quite the other way; and if English has nineteen vowels the *Ursprache* may well have had a dozen.

Curtius was not a man of genius like Schleicher, who could take a comprehensive, if erroneous, view of all the Indoceltic languages. He made no one brilliant discovery, like Grassmann's of bi-aspirate roots, or Verner's of the influence of accent on sound-shifting. He was wise enough to recognise the discoveries of Ascoli and Fick, but drew the line at Brugman and Osthoff. His own contributions to scientific etymology were failures. The valuable part of his work lies in the 653 groups of cognate words which he supplies. The notes on each group are partly bibliographical and have only a historical interest, partly consist of doubtful or impossible suggestions. From his introduction it is difficult to learn much; and at least half of his second volume might have been omitted, though the collections of rare or epigraphical forms are always instructive. To the student who can discount Curtius's weaknesses, who knows something of what has been done in his province since his day, and abstains from following him blindly, the *Grundzüge* will be of permanent use; but indiscriminate laudation would be alike undeserved by the author and misleading to the reader. *De mortuis nil nisi verum.*

E. R. WHARTON.

#### SCIENCE NOTES.

THE modern passion for collecting rare orchids is at last to have a publication worthy of its popularity and of the beauty of its subject. Mr. F. Sander, whose agents are to be found in every corner of the globe, and whose own orchid houses are at St. Albans, has begun the issue of a work called *Reichenbachia*—after the famous orchidologist of Hamburg—to be continued in monthly parts. Each part will contain four full-page drawings of the plants lifesize, reproduced by chromo-lithography, with woodcuts showing the structural parts of the flower. The letterpress, besides a scientific description in Latin, contains detailed information, printed in three languages—English, French, and German. The London publishers are Messrs. H. Sotheran & Co.

THE report of the Free Natural History Museum at Nottingham, which has just been issued, shows the development of the institution since its opening on August 1, 1881. Great progress has been made under the superintendence of Mr. J. F. Blake, the professor of natural science in University College, Nottingham. It appears that a local collection has been formed, while a large number of specimens have been added to the general collections in almost every department of natural history. It is satisfactory to note that 9,000 copies of a penny guide-book have been sold.

THE Scottish Geographical Society has made arrangements for the delivery of four educational lectures in Edinburgh during the month of July, in connexion with the exhibition of Mr. J. S. Keltie's collection of geographical appliances, &c., now on view at Edinburgh. The lectures will be delivered on Fridays, in the Museum of Science and Art, at 3 p.m.; and admission is free. The first lecturer will be Mr. Keltie, who has taken as his subject



"Geographical Education in Germany, and the Appliances for Teaching the Subject." Mr. Mr. W. Jolly, inspector of schools, will lecture on "Realistic and Dramatic Methods of teaching Geography"; Prof. Laurie, of Edinburgh, on "Method as applied to Geography in Primary and Secondary Schools"; and Prof. Meiklejohn, of St. Andrews, on "The Romance, History, and Poetry of the Names of Places."

ABOUT two years ago the Dutch Society of Sciences at Harlem undertook to publish an edition of the complete works of Christiaan Huygens, including all his scientific papers and his correspondence, of which a great part has not before been printed. The commission then appointed for the purpose was composed of professors of mathematics and astronomy, and of the leading librarians in Holland. As a preliminary to their final work, they have just issued an alphabetical list of all the letters (2,700 in number) written either to or by Huygens which they know of, in the hope that they may receive additions. Among Englishmen, the name of J. Wallis occurs most frequently; but there are also a few letters from R. Boyle, one from J. Flamstead, and one from Lady Newcastles.

#### PHILOLOGY NOTES.

THE eighth annual session of the American Philological Association will be held at Ithaca, New York, in the Botanical Lecture-room of Sage College, Cornell University, beginning on July 15. President Peck's address will be delivered on the evening of that date. The eleventh annual session of the Spelling Reform Association will begin at the same place on Thursday, July 15. President March's address will review "Ten Years of Spelling Reform."

WE have, it appears, a contemporary published at Syracuse in the State of New York, which, as the special organ of the school-masters, has honoured us by taking the name of the *Academy*. The result of elaborate enquiries published in the June number show that a little more than half the students of Latin in America use the reformed pronunciation. As to Greek, a pretty wide investigation shows that, during the past thirty years, the sale of Greek books has increased 100 per cent. faster than the population—that while there were 100 studying Greek in 1865, there were 142 in 1875, and 244 in 1885; and that the study is encouraged by 70 per cent. of the teachers, particularly in the larger schools. Latin has made still greater strides—probably, as the editor suggests, because it "is not considered to any large extent as a college preparatory study, but is pursued by most for its own sake, as a preparation for life work."

THE death is announced, at Jersey City, U.S., of Mrs. Erminie A. Smith, at the age of forty-eight. Mrs. Smith was engaged in 1880 by the Smithsonian Institution to investigate the folk-lore of the Iroquois Indians. She joined their tribe, receiving an Indian name; and at the time of her death she was preparing for the press a dictionary of the Iroquois language.

HERR BROCKHAUS, of Leipzig, has now issued the second part of the catalogue of the library of the late Prof. Lepsius, consisting of classical philology and archaeology. Like the former part, it contains about 4,500 numbers, thus classified: (1) general philology; (2) literature, the drama, philosophy, and science; (3) post-classical Latin; (4) grammar, lexicography, and metrik, including old Italic and modern Hellenic dialects; (5) history, geography, and law; (6) archaeology proper and mythology; (7) coins and gems; (8) metrology and chronology; (9) inscriptions and palaeography.

#### MEETING OF SOCIETIES.

PHILOLOGICAL SOCIETY.—(Friday, June 4.)

MR. WHITLEY STOKES read a paper on "The Dependent and Independent Forms of the Old-Irish Verb." It was in substance a recapitulation and extension of his letters to the *Academy* concerning the effect of tonic accent in modifying the Celtic verbal forms. In the discussion that followed, Mr. Sweet said that the separation of related words by means of phonetic changes had gone on to an enormous extent in the Celtic languages. The result was great grammatical complexity, and an absence of system in the formatives, showing a want of the power of abstraction. Each formative or compound was individualised, till its elements became unrecognisable, except by historical analysis. In this respect, the Celtic languages contrasted strongly with Old Bulgarian, in which the sound-changes, although complicated, did not destroy the regularity of the grammar. The Russian verb was complicated in its sense-distinctions, but tolerably regular in its forms. The symmetry in Bulgarian might have been caused, he thought, by mixture with a Turanian race, and the complexity in Celtic by the influence of some agglutinative language like Basque. In the Teutonic dialects, irregularity had often been got rid of by the working of analogy, and the extension of rules of *umlaut* to cases where they had no phonetic origin. In Celtic, when early complexities were abolished, new irregularities sprang up in their place.—Prof. Terrien de la Couperie thought that the word order in Gaelic might have been borrowed from a non-Aryan source. This order was: (1) verb; (2) subject; (3) genitive or adjective; (4) object; and was not found in any other Aryan group, nor in Basque; but it was the regular order in Berber, Egyptian, and in the Semitic stock. The Berbers were now believed to be of the same race as the Iberians, and an Iberian element was supposed to be traceable in Ireland.—Mr. Sweet would not attach much historical importance to the word-order, as it varied considerably in related languages. One word-order might be customary, and another emphatic; but the latter might come into indiscriminate use, and supersede the former. In French, the placing of the adjective before the noun was, at first, only employed for the sake of special force, but it had now become a common habit with several recent writers.—Mr. H. Bradley remarked that the most regular of the Teutonic languages was Gothic.—Mr. Stokes said that the so-called irregularity of the Celtic verbs was caused by the strict enforcement of phonetic laws. There had been a great simplification in Modern Gaelic by the disuse of the independent forms of the verb. The simplification of German grammar might be attributed to the social and literary progress of the race. He had found no satisfactory evidence of any Celtic language being a *Misch-sprache*. The Gaelic word-order was also the Gaulish, as had been shown by M. d'Arbois de Jubainville. Words found in Celtic, but in none of the other Aryan languages, could not be assumed on that account to have been borrowed from non-Aryan sources. An argument founded on our ignorance of the complete vocabulary of proto-Aryan had no convincing force.

(Friday, June 18.)

PROF. SAYCE, President, in the Chair.—Dr. Kuno Meyer read a paper on some points of "Old High German Syntax," as shown in the translations of Isidore, the Gospel of St. Matthew, and Tatian's Harmony of the Gospels (ninth century). Dr. Meyer began by pointing out that there were a number of syntactical phenomena common to all Teutonic languages, occasioned by the peculiar changes in Teutonic inflexion and the vocabulary, implying loss of Indo-European common property and endeavours of the language to make good such loss. Such are (1) the replacement of lost cases by other cases, or by prepositional constructions, the dative fulfilling the functions of the instrumental, and the genitive those of the ablative; (2) the replacement of the lost passive voice and verbal tenses and moods by other tenses or moods, or by construction with auxiliaries (*werdhan, wesan, sculan*), or by compound verbs; (3) the replacement of the pronominal stem *ya-* by the demonstrative *tha-*

and the interrogative *hwa-*. By the side of these changes we find a number of old phenomena, especially in construction of sentences, order of words, and style which have been more or less given up by the other European languages; but are preserved in Teutonic, in some cases to the present day. Such are the paratactical arrangement of sentences, in preference to hypotaxis, which where it appears is of the simplest form, merely indicated by juxtaposition, and to be guessed as it were by the context, perhaps expressed by accent; the order of words in its old Aryan form, first the predicate, then the subject. With the advancement of prose in the separate languages, more elaborate syntactical rules are developed, still showing in many cases a marked agreement between the separate languages. While this may partly be due to the influence of Latin literature and grammar, partly to the direct influence on each other of dialects politically or geographically connected (such as Low-German and High-German, Old-English and Norse), the principal of these characteristics must be traced back in their origin to the capacities and tendencies innate in proto-Teutonic, and inherited by all its various descendants. Dr. Meyer then proceeded to enumerate and compare the most important syntactical forms and functions of the noun and verb in the three translations; to which were added observations on the rendering of single Latin terms and phrases by the translator of Tatian, whose endeavour is to make his version throughout intelligible to the purely native mind. Among translations especially noteworthy in this respect are "hydropicus," *wazzarsich*, "purpura," *gotawebbi*, "symphonia," *gistimmi sang*, "chaos," *untarmerchi*, "gehenna," *hella*, "racha," *italo*, "in rama" in *hohi*, "osanna," *lob*, "praecees," *grævo*, "synagoga," *samanunga* or *thing*, "vilicus," *souldheizo*, "denarius," *phenning*, Caesar Augustus *ther alwalto keisur*, &c. A list of synonyms taken from the translation of Tatian and the Gospel of St. Matthew concluded the paper. Such lists Dr. Meyer thought were of great importance for dialectical investigations. He pointed out such translations as that of "sabbatum," which is always *sambastag* in Tatian and *resdita* in the Gospel of Matthew, just as Germany at the present day is divided into two linguistic groups, one of which always uses *samstag*, the other *sonnabend*. Similarly "propheta" is always *wisago* in Tatian, and *forasago* in Matthew.

EDUCATION SOCIETY.—(Monday, June 21.)

Mrs. Bryant read a paper on "The Order of Studies." Study may be defined as the means by which is produced the growth of intellect towards the attainment of knowledge. The order of studies therefore depends both on order of development in faculty, and on order of logical dependence in knowledge. Subjects of study become interesting to a child as his intellect develops a capacity for dealing with them; hence, the order of interest in studies shown by children should be taken as a clue to the natural order of studies for them. Children are interested in the superficial aspects of nature. Nature knowledge should be one of their first studies, developing gradually into natural science as intellect ripens and the age of reason draws nigh. Children are also interested in social objects so far as these appeal to their rudimentary faculties of emotion and imagination. History and literature of the elementary kind should find a place among their studies, and thus preparation may be made for a scientific study of the same subjects later on. Again, the mother tongue is profoundly interesting to children, as the gratification of their social nature and the satisfaction of their impulse towards expression depends on its use. They are also, to some extent, interested in foreign languages, and the acquisition of these is at the worst quite possible to them. The same general principles of order, as are already indicated, being observed, the study of English and of a foreign language takes an early place in the ideal curriculum. The increasing complexity and the increasing inwardness which characterise mental development throughout bring about at last that capacity for, and impulse in search of, general knowledge which distinguishes the adult from the childish mind. Then the order of studies is dominated by the



logical sequence of sciences. This may mean, however, either the natural order of discovery, or the deductive order of complete logical demonstration. In general it may be said that knowledge should be acquired in the former order, and at the same time re-arranged as far as possible in the latter order when enough for this purpose is acquired. The order of possibility, in the strict scientific study which aims at completeness, is from the simple to the complex, from mathematics onwards to the social sciences; but these latter and more complex sciences have, it should be remembered, an importance and interest too great to allow postponement of their consideration till it is possible to apply strict scientific treatment to them.

HELLENIC SOCIETY.—(Annual Meeting, Thursday, June 24.)

Prof. C. T. Newton, Vice-president, in the chair. The hon. secretary (Mr. George Macmillan) read the report of the council. After some reference to the contents of the last volume of the *Journal of Hellenic Studies* the report stated that £100 had been granted towards the excavations on the site of Naukratis, with very good results, of which an account would be given by Mr. E. A. Gardner, who had superintended the work. Fifty pounds had been granted to Mr. Theodore Bent for excavations in Samos, which had not, however, owing to the conditions imposed by the local authorities, led to much result. Reference was made to the proposed school at Athens, for which the house had now been built, and members of the society were invited to help to make up the required endowment by annual subscriptions. It was further stated that the sole use of a room at 22, Albemarle-street had now been secured for the library of the society. The balance-sheet showed a balance in hand of £621 13s. 10d., over and above life subscriptions to the amount of £714 invested in Consols. Forty new members had been elected in the past year. Eleven members had been lost by death or resignation. The total number of members was now 624, and of libraries subscribing to the *Journal* 72. The adoption of the report was moved by Principal Donaldson, who paid an eloquent tribute to the work hitherto done by the society, and expressed the hope that its number of members might be largely increased. The motion was seconded by Mr. A. S. Murray and carried. On a ballot being taken the following officers were elected:—President, the Bishop of Durham. Vice-Presidents, Lord Justice Bowen, the Dean of St. Paul's, Mr. Sydney Colvin, Principal Geddes, Dr. J. K. Ingram, Prof. R. C. Jebb, the Provost of Oriel, the Earl of Morley, Prof. C. T. Newton, Prof. A. H. Sayce, Mr. E. M. Thompson, the Master of Trinity, the Rev. H. F. Tozer, and Prof. R. Y. Tyrrell. The following were elected to fill vacancies on the council:—Mr. Arthur Evans, Mr. L. R. Farnell, Mr. Ernest Gardner, Prof. J. H. Middleton, and Mr. A. S. Murray; while Prof. Percy Gardner, Dr. Hubert Holden, Dr. Hort, Mr. H. F. Pelham, Mr. W. C. Perry, and Mr. J. R. Thursfield were re-elected. In the usual address from the chair, Prof. Newton reviewed the chief archaeological discoveries of the past year, which, though not many, were pregnant. He first named the remarkable discovery of archaic statues on the Acropolis at Athens. Of these photographs were submitted to the meeting by Dr. Waldstein. Excavations had also taken place at Eleusis, and in Boeotia, where a temple of Apollo had been found, and in it certain bronzes similar in character to the famous Apollo of Kanachos. In Crete had been found a grotto which was supposed to be identical with the traditional birthplace of Zeus. In the island of Lemnos had been found a very remarkable inscription, in Greek character, but quite unintelligible. It might possibly represent the Pelasgian language, akin to the Etruscan. The inscription was published in the *Bulletin de Correspondence Hellénique*. During the last year the Germans, always very thorough in their excavations, had made arrangements for a final exhaustive examination of the site of Pergamon. The first instalment of the official record of their previous discoveries there had now been published in Berlin. Meanwhile other workers had appeared in the archaeological field, our kinsmen from America. Special men-

tion was due to the extraordinary industry of Dr. Sterrett in Asia Minor. He had collected countless inscriptions and had identified the site of Lystra, which had been visited by Paul and Barnabas. Dr. Sterrett's work might fitly be compared to that of Prof. W. M. Ramsay, who had recently started on a fresh expedition into Asia Minor. At Smyrna the Evangelical School, which had done so much good work in the past, had in the past year resumed the publication of inscriptions. At Constantinople a patriotic Greek gentleman had given a large sum for the examination of manuscripts in the monasteries in the Levant, and some remarkable manuscripts—e.g., letters of Julian and of Libanius—had already been discovered. A catalogue was being printed by the *Syllogos Philologikos* of Constantinople. The papyri found in the Fayum in Egypt had now been carefully arranged at Vienna, and a short report had been published. They included a manuscript of the Gospel of Matthew and part of that of Mark, which was thought to be the earliest in existence; a manuscript of Plato's *Gorgias*, also regarded as the earliest; fragments of Hesiod, of the *Argonautica* and of the *Odyssey*; and documents belonging to the Alexandrian and Arab periods which would need years of study. In conclusion, the chairman alluded to the thoroughness and beauty of illustration in the archaeological publications not only of Germany and of France, but even of so poor a country as Greece, where the *Εφημερίς Αρχαιολογική* was a most creditable production. In England such works were few in comparison with the wealth of the country, and it was much to be wished that private aid were more readily forthcoming in such undertakings.—Mr. Ernest Gardner gave a short outline of the year's work at Naukratis, explaining that a full report was impossible until the mass of material had been carefully sorted and examined. Besides the great Hellenion and the temple of the Milesian Apollo found last year by Mr. Flinders Petrie, the temenos of the Samian Hera, the temple of Aphrodite, and the temple of the Dioscuri had now been discovered. The cemetery, too, had been cleared, but contained no graves that could be assigned to an earlier period than the fourth or fifth centuries B.C. The temples were remarkable for their simplicity, almost rudeness, of structure and material, and thus for their testimony to the characteristic readiness of the Greeks to adapt their work to local conditions. The material in this case was mud-brick. But the most important find of the year was a thick stratum of miscellaneous fragments of pottery and sculpture, which lay at about the level of the floor of the earliest temple of Aphrodite. Three specimens of pottery, a bowl, a plate, and an *askos*, which had been pieced together, were exhibited, and Mr. Gardner hoped that many more might result from further examination. The specimens shown were of very fine and delicate ware, of Rhodian character, though possibly made on the spot. The statuettes, which Mr. Gardner described in some detail, were still more important for the light they seemed to throw, by their partially Egyptian character, upon the development of Greek sculpture.—Mr. A. H. Smith, who had been at Naukratis, bore testimony to the thorough and skilful way in which the work had been carried out.—After some remarks from the chairman, the honorary secretary read a short paper by Mr. Theodore Bent upon his recent visit to Samos. This will appear in the forthcoming number of the *Journal of Hellenic Studies*.

## FINE ART.

*The Art of the Saracens in Egypt.* By Stanley Lane-Poole. (Published for the Committee of Council on Education by Chapman & Hall.)

A VALUABLE addition to the art handbooks of the South Kensington Museum has been made by Mr. S. Lane-Poole's work on "Saracen" art in Egypt. Previous authorities on the subject are mostly French. Thus M. Prisse d'Avennes in *L'Art Arabe* and M. Coste in *Les Monuments du Caire* have published some admirable illustrations of Cairene work; but

their text is of uncertain value, as those authors were unable to read Arab historians or to decipher Arabic inscriptions. M. Bourgoin's *Les Arts Arabes* deals exhaustively with geometrical ornament, but is not a review of Cairene art in general. Mr. Lane-Poole claims, therefore, "to have worked an almost unexplored vein" in giving a systematic account of those arts in Egypt which, for want of a better name, may be termed "Saracenic."

If Mr. Lane-Poole's volume is to be regarded merely as a handbook, it would be difficult to over-colour the praise it deserves. Architecture and the arts ancillary to it, ivory, glass, metal work, textiles, &c., are all treated in lucid language and illustrated with wood cuts of really admirable finish. Nothing could surpass the refinement with which some of the most intricate work is rendered—e.g., the ivory panels fig. 69, the kursi from the Maristan of Kalāūn, and the illumination from the Korān of Sultan Shābān; and though it is to be regretted that in very few instances is any scale given to the drawings, yet if the book depended on its illustrations alone, it would be a valuable possession. But in his treatment of architecture and the other arts the author, so far as he goes, proceeds on a historical method, endeavouring to trace the development of each art by a series of dated examples. The advantages of such a method in the hands of a good Arabic scholar are obvious; and Mr. Lane-Poole deserves the greatest credit for the materials which he contributes to the chronology of art in Egypt. His facts, in what has been too much a region of arid conjecture, are positively refreshing.

Yet if the book is meant as a serious essay on the whole subject of Egyptian mediaeval art, in one or two points it must be pronounced wanting. It savours too little of research on the spot, too much of research in museums. Museums, no doubt, often contain splendid specimens; no doubt, too, the author is personally familiar with the finest mosques in Cairo. But we find no description of a really fine old Arab house, such as that of Shaikh Muhammad as-Sadād, or the superb palace in the Gamaliyah. Moreover, Cairo, except in Arabic, is not Egypt; and no account of Saracenic architecture is complete which ignores the very beautiful houses of Rosetta, which, alike in structure and in decoration, differ from Cairene models.

Again, valuable as is the historical evidence collected, it would be even more valuable if less detached and better correlated. There is no attempt to base the whole subject on a broad theory. In certain details, as for instance, in metal work, the history of the art is well worked out, and the result is clearly tabulated (p. 200)—though it may be questioned here whether direct Persian influence is adequately recognised—but what is wanted is that the whole problem of the influences which formed Saracenic art should be similarly treated. Such a chapter would add much to the importance of Mr. Lane-Poole's book.

The question at the root of the whole matter is, Was there ever an Arab art? Mr. Lane-Poole says decisively, "The artists in this style were seldom Arabs, and many of them were Christians." He, therefore,



rejects the terms "Arab" and "Mohammedan" and substitutes "Saracenic"; yet adds immediately that "Saracen" was "the universal designation of Muslims in the Middle Ages," to whatever part of the eastern world they belonged. Yet if "Saracen" is synonymous with "Muslim," we fail to see the distinction between "Saracen" and "Mohammedan." The very word "Saracen" therefore commits the author to a theory which he himself helps to prove untenable. We know for certain that the Arab hordes who burned the library of Alexandria had no art and no architecture of their own. It is equally certain that they found in the Coptic churches, such as that of St. Mark, at Alexandria, models of splendidly embellished buildings. The earliest mosque in Egypt, that of "Amr at Fustât," has little now left of its original fabric; but the ninth century mosque of Ibu Tulûn, in some respects the finest of all the mosques, was built by a Coptic architect.

"It is historically ascertained that the Copts were the most skilful of the artists of Egypt . . . and when the excellence of the wood carving in the Coptic churches is considered, it is not unnatural to assume that this was among the arts which the Copts lent to their Muslim masters." (p. 132.)

Again,

"These Coptic screens are undoubtedly the models upon which the ivory carvings of the mosques are founded. Probably Coptic artists were employed for the work."

Yet on the same page (147) we read,

"A fine example of the Muslim development of the art is seen in the pair of pulpit doors," &c.

This seems either inconsistent or, at least, unproven; but on the next page Mr. Lane-Poole cites two examples of ivory carving, inscribed with artists' names, which are distinctly Mohammedan. Even in metal work some influence is ascribed to Coptic designs (p. 164-5). As regards textiles we are told, "The chief weavers of these magnificent fabrics were Copts" (p. 242); although similar precious stuffs were woven at the royal factory in Palermo by Muslims (p. 246). The Copts excelled in the art of illumination; yet it is not likely that the splendid Korâns of the thirteenth and fourteenth century are the work of Christian hands.

The Coptic art of mural painting was never in any way adopted by the Muslims; but it is curious to remark that Coptic wall-paintings resemble those of the ancient Egyptians in being executed *in tempera* on a thin coating of lime. They were not frescoes. This identity of manner surely points to a continuous tradition; so, too, with glass and pottery. The ancient Egyptians were famous for their skill in both arts. The tradition lasted through Greek and Roman times; and Nâsir-i-Khusrû, who travelled in Egypt in the eleventh century, clearly records the existence of glassworks and of pottery works at Maasr or Old Cairo. At the latter not only was the finest porcelain made, but Nâsir-i-Khusrû shows unmistakably that the potters possessed the secret of that metallic lustre which three centuries later began to distinguish the Hispano-Moresque artists. How long previously the secret had been known in Egypt cannot be determined. In Persia the manufacture of lustre-ware can be traced back by dated specimens to the tenth

century. But there is no evidence to show whether the Coptic craftsmen derived their art from Persia or *vice versa*, while both Copts and Persians may claim a very ancient inheritance of skill in glazing and enamelling earthenware.

The testimony of Nâsir-i-Khusrû is specially interesting as bearing on the origin of the tiles which adorn many of the mosques of Egypt. Mr. Lane-Poole argues very justly that, given skilled artists in Cairo, it is very unlikely that fragile objects like tiles would have been imported. Moreover, the Cairo tiles differ in style and colour and shape from the Persian. He thinks, nevertheless, that

"The Tartar invaders of Egypt in the twelfth and thirteenth centuries brought with them the idea of coating the walls of a tomb or house with tiles such as they had seen on their route through Persia."

Is it not more reasonable to suppose that the idea was inherited by the Copts from the ancient Egyptians? The excavations at Tell-el-Yahûdi prove that tiles of earthenware, enamelled in colours, were used for wall decoration in the days of the Pharaohs.

Other traces of Christian influence are found in the marble mosaic, used in mosques and houses.

"Precisely similar mosaics are found about the tribunes of the Coptic churches; and there is every reason to believe that the art is essentially a Christian one, preserved by the Copts from very early times" (p. 105).

Indeed the Arabic term for such work is an echo of the Greek *ψήφος*. On the other hand, the familiar glass mosaic—cubes of vitreous paste, coloured by metallic oxides—is quite unknown in the Coptic churches; and it is never found in the Muslim mosques. Not that the Muslims had any scruple against it. The most splendid glass mosaics were used in the mosque at Cordova, in the eighth century; but there is written evidence to show that they are the work of Christian artists from Byzantium, and we read similarly of the Byzantine emperor agreeing to furnish workers in mosaic for the mosques of Mecca, Jerusalem, and Damascus. Considering the nearness of Egypt, it is very remarkable that the country escaped this strong Byzantine influence; yet because the Copts preferred other methods of decorating their walls, the Muslims similarly never had recourse to Byzantine mosaic. This is another indication that the whole artistic power of Egypt lay in the hands of the Copts. I may add that the best weavers, carpenters, and jewellers, and metal-workers at this day, in Cairo, are Copts. The pottery and ivory carving at Assiût belong exclusively to Copts; and the Copts not merely have a very strong tradition that the finest mosques were all built by people of their own race, but they deny positively that any Muslims were trained as architects before the present century. Many Copts, no doubt, in the fierce persecution of the Middle Ages, changed their religion, and with it their names; and this fact may account for the few cases where undoubtedly "Saracen" names are found on works of art.

Possibly, therefore, "The Art of the Copts in Egypt" might be a fairer title for Mr. Lane-Poole's handsome volume. Certainly he would do a great service to the cause of art, if

he would bring his skill and knowledge to a solution of the problem as between Coptic and Saracenic.

A. J. BUTLER.

### THE MUMMY OF SESOSTRIS.

By the kindness of M. Maspero, we are enabled to print the *procès verbal*, drawn up by himself, of the interesting circumstances that accompanied the unfolding of the mummies of Rameses II., the Sesostris of Greeks, and of Rameses III., which took place at Cairo on June 1.

"L'an mil huit cent quatre-vingt-six et le 1<sup>er</sup> Juin correspondant au vingt-huit de Chaaban treize cent trois de l'Hégire à neuf heures du matin.

"Sur l'ordre et en présence de son Altesse MOHAMMED PACHA TEUFIK, Khédive d'Egypte.

"Et en présence de Leurs Excellences Moukhtar Pacha Ghazi, Haut Commissaire de sa Hautesse le Sultan; Sir Henry Drummond Wolff, Haut Commissaire de sa Majesté Britannique; Nubar Pacha, Président du Conseil des Ministres; Abd-el-Kader Pacha Hilmy, Ministre de l'Intérieur; Moustapha Pacha Fehmy, Ministre des Finances; Abderrahman Pacha Rouchdy, Ministre des Travaux-Publics et de l'Instruction Publique; De Khitrovo, Agent et Consul Général de Russie; Khairi-Pacha, Directeur de la Maieh de S.A. Le Khédive; Zoulikar Pacha, grand maître des cérémonies de S. A. Le Khédive; Salem Pacha, médecin de S. A. Le Khédive; Abdallah-bey-Fauzy et Ahmed Bey Hamdy, aides-de-camp de S. A. Le Khédive; Chouky-Bey, Daninos-Bey, Takla-Bey, Walpole, Alaba.

"Par les soins de Messieurs Gaston Maspero, Directeur Général des Fouilles et Antiquités de l'Egypte, Emile Brugsch Bey, Conservateur, et Urbin Bouriant, Conservateur adjoint du Musée de Boulaq, il a été procédé, dans la Salle dite des Momies Royales, au dépouillement des deux momies qui portent au catalogue imprimé les Nos. 5229 et 5233, et proviennent de la cachette de Deir-el-Bahari.

"La momie, No. 5233, extraite la première de sa cage en verre, est celle de Ramsès II., Sesostrie, comme en font foi les procès verbaux des années vi. et xvi. du Grand Prêtre Hrihor-Siamoun, x. du Grand Prêtre Pinotmou 1<sup>er</sup> tracées à l'encre noire sur le couvercle en bois du cercueil, xvi. du Grand Prêtre Pinotmou 1<sup>er</sup>, tracée sur un premier linceul à l'endroit de la poitrine. La présence de cette dernière inscription une fois constatée par Son Altesse le Khédive et par les hautes personnes réunies dans la salle, la première enveloppe fut enlevée et l'on découvrit successivement une bande d'étoffe large d'environ 0<sup>m</sup>.20 enroulée autour du corps, puis un second linceul cousu et maintenu d'espace en espace par des bandes étroites, puis deux épaisseurs de bandelettes et une pièce de toile fine tendue de la tête aux pieds. Une image de la déesse Nout d'environ 1<sup>m</sup> y est dessinée en couleur rouge et noire ainsi que le prescrivait le Rituel: le profil de la déesse rappelle à s'y méprendre le profil pur et délicat de Seti 1<sup>er</sup>, tel que nous le font connaître les bas-reliefs de Thèbes et d'Abydos. Une bande nouvelle était placée sous cette amulette, puis une couche de pièces de toile plûes en carré et maculées par la matière bitumineuse dont les embaumeurs s'étaient servis. Cette dernière enveloppe écartée, Ramsès II. apparut. La tête est allongée, petite par rapport au corps. Le sommet du crâne est entièrement dénudé. Les cheveux rares sur les tempes, s'épaississent à la nuque et forment de véritables mèches lisses et droites, d'environ 0<sup>m</sup>.05 de longueur; blancs au moment de la mort, ils ont été teints en jaune-clair par les parfums. Le front est bas, étroit, l'arcade sourcillière saillante, le sourcil blanc et fourni, l'œil petit et rapproché du nez, le nez long, mince, busqué comme le nez des Bourbons, légèrement écrasé au bout par la pression du maillet, la tempe creuse, la pommette proéminente, l'oreille ronde écartée de la tête, percée d'un trou comme celle d'une femme pour y accrocher des pendants, la mâchoire forte et puissante, le menton très haut. La bouche assez-peu fendue est bordée de lèvres épaisses et charnues; elle était remplie d'une pâte noirâtre dont une partie, détachée au ciseau, a laissé entrevoir quelques dents très usées et très



friables, mais blanches et bien entretenues. La moustache et la barbe, peu fournies et rasées avec soin pendant la vie, avaient crû au cours de la dernière maladie ou après la mort; les poils blancs comme ceux de la chevelure et des sourcils, mais rudes et hérissés ont une longueur de 0<sup>m</sup>.002 ou 0<sup>m</sup>.003. La peau est d'un jaune-terreux plaquée de noir. En résumé, le masque de la momie donne très suffisamment l'idée de ce qu'était le masque du roi vivant: une expression peu intelligente, peut-être légèrement bestiale, mais de la fierté, de l'obstination et un air de majesté souveraine qui perce encore sous l'appareil grotesque de l'embaumement. Le reste du corps n'est pas moins bien conservé que la tête, mais la réduction des chairs en a modifié plus profondément l'aspect extérieur. Le cou n'a plus que le diamètre de la colonne vertébrale. La poitrine est ample, les épaules sont hautes, les bras croisés sur la poitrine, les mains fines et rouges de henné: la plaie par laquelle les embaumeurs avaient ôté les viscères s'ouvre largement au flanc gauche. Les cuisses et les jambes sont décharnées, les pieds longs, minces, un peu plats, frottés de henné comme les mains. Le cadavre est d'un vieillard, mais d'un vieillard vigoureux et robuste: on sait en effet que Ramsès II. régna soixante sept ans seul et dut mourir presque centenaire.

"Le dépeuplement de la momie de Ramsès II. n'avait pas exigé plus d'un quart d'heure. Après un repos de quelques instants vers dix heures moins dix minutes, la momie No. 5229 fut retirée à son tour de la cage en verre. Elle avait été trouvée dans le grand sarcophage No. 5247 ainsi qu'une autre momie, sale et déguenillée. Comme le sarcophage porte le nom de Nofritari, femme du Roi Ahmos 1<sup>er</sup> de la xviii<sup>e</sup> dynastie, on en avait conclu que la momie No. 5229 était celle de cette Reine. L'autre momie aurait appartenu à une princesse encore inconnue, et aurait été placée à côté de Nofritari, par les prêtres chargés de cacher les cercueils royaux dans le trou de Deir-el-Bahari. Réglée aux magasins du Musée, elle acheva de s'y corrompre et répandit bientôt une telle odeur qu'il devint nécessaire de s'en débarrasser. On l'ouvrit donc et on reconnut qu'elle était emmaillottée avec soin, mais le cadavre fut à peine exposé à l'air qu'il tomba littéralement en putréfaction et se mit à suinter un pus noirâtre d'une puanteur insupportable. On constata que c'était une femme d'âge mûr et de taille moyenne, appartenant à la race blanche. Les bandelettes n'avaient aucune trace d'écriture, mais un lambeau d'étoffe découvert dans le sarcophage No. 5247 avait une scène d'adoration du Roi Ramsès III. à deux formes d'Ammon. Une courte légende mi-partie en hiéroglyphes cursifs, mi-partie en hiéroglyphes nous apprit que le linge ainsi décoré était un don du chef blanchisseur de la maison royale, et on pensa que la momie anonyme était d'une des nombreuses sœurs, femmes ou filles de Ramsès III.

"La momie No. 5229 était enveloppée proprement d'une toile de couleur orange, fixée par des bandelettes de toile ordinaire. Elle ne portait aucune inscription apparente; on voyait seulement autour de la tête un bandeau couvert de figures mystiques. Monsieur Maspero rappela à S. Altesse le Khédive que Nofritari est représentée peinte en noir sur certains monuments, mais que d'autres monuments lui attribuent le teint jaune et les cheveux lisses des femmes égyptiennes. De là des discussions interminables entre les Egyptologues, les uns prétendant que la reine était une négresse, les autres affirmant que la couleur noire de son visage et de son corps était une simple fiction des prêtres; son culte très répandu à Thèbes en faisait une forme d'Hathor la déesse noire, la déesse de la mort et des ténèbres. L'ouverture de la momie No. 5229 allait probablement résoudre à tout jamais ce problème d'histoire. La toile orange détachée, on aperçut sur le linéol en toile blanche qui venait immédiatement au-dessous, une inscription en quatre lignes: 'L'an xiii. et le second mois de Shomou, le 28 ce jour-là le premier prophète d'Ammon roi des dieux, Pinotmou fils du premier prophète d'Ammon Pionkh le scribe du temple Zoserson-khonsou et le scribe de la nécropole Bouchamou allèrent restaurer le défunt roi Ousir-mari Miamoun et l'établir pour l'éternité.' Ce qu'on avait pris jusqu'alors pour Nofritari était donc le cadavre de Ramsès III.; et la momie

anonyme était sans doute Nofritari. Le point constaté, Ramsès III. fut dressé sur ses pieds et photographié dans son costume de bandelettes. Si courte que fut la pause elle parut trop longue au grès des spectateurs: la péripétie qui substituait un des grands conquérants de l'Egypte à la reine la plus vénérée de la xviii<sup>e</sup> dynastie les avait surpris et excités au plus haut degré; le dépeuplement recommença au milieu de l'impatience générale.

"Tous avaient quitté leurs places et se pressaient pêle-mêle autour des opérateurs. Trois épaisseurs de bandelettes disparurent rapidement, puis on fut arrêté par un maillot de canevas cousu et enduit de poix, puis cette gaine fendue à coups de ciseau, de nouvelles couches de toile se firent jour à travers l'ouverture; la momie semblait fondre et se dérober sous nos doigts. Quelques-unes des toiles portaient des tableaux ou des légendes à l'encre noire; le dieu Ammon assis sur son trône, et au-dessous une ligne d'hiéroglyphes apprenant que cette bandelette a été fabriquée et offerte par un dévot du temps, ou par une princesse de sang royal, par 'La dame chanteuse d'Ammon Ra, roi des dieux Tait-aat-ni-mout, fille du premier prophète d'Ammon Pionkh, pour que le dieu Ammon lui accordât vie, santé, et force.' Deux pectoraux se dissimulaient sous les plis de l'étoffe. Le premier en bois doré n'avait que la représentation ordinaire d'Isis et Nephthys adorant le soleil; mais l'autre, en or pur, était au nom de Ramsès III. Une dernière gaine de canevas poissé, un dernier linéol de toile rouge, un désappointement fut vivement ressenti par l'assistance: la face était noyée dans une masse compacte de goudron qui empêchait d'en distinguer les traits. A onze heures vingt minutes S. Altesse le Khédive quitta la salle.

"Les opérations furent reprises dans l'après-midi du même jour et dans la matinée du jeudi 3 Juin. Un nouvel examen des bandelettes a permis de reconnaître des inscriptions sur deux d'entre elles. La première est datée de l'an ix., la seconde de l'an x. du grand prêtre d'Ammon Pinotmou 1<sup>er</sup>. Le goudron attaqué prudemment au ciseau s'est détaché peu-à-peu et les traits sont devenus visibles. Ils sont moins bien conservés que ceux de Ramsès II., on peut cependant reconstituer jusqu'à un certain point le portrait du conquérant. La tête et la face sont rasées de près et ne montrent aucune trace de cheveux ou de barbe. Le front sans être très large ni très haut est mieux proportionné et plus intelligent que celui de Ramsès II., l'arcade sourcillière est moins forte, les pommettes sont moins saillantes, le nez moins arqué, le menton et la mâchoire moins lourds, les yeux paraissent être plus grands, mais on ne peut rien affirmer à cet égard. Les paupières avaient été arrachées, la cavité avait été vidée, puis remplies de chiffons. L'oreille est moins écartée du crâne que celle de Ramsès II.; elle est percée pour recevoir des pendants. La bouche est démesurément grande. Les lèvres minces laissent apercevoir des dents blanches et bien rangées; la première molaire de droite semble s'être brisée ou usée plus vite que les autres. Bref, Ramsès III. est comme une imitation réduite et floue de Ramsès II.; la physiologie est plus fine et somme toute plus intelligente, mais la taille est moins haute, les épaules sont moins larges, la vigueur était moindre. Ce qu'il était lui-même à la personne son règne l'est au règne de Ramsès II.: des guerres non plus en Syrie ou en Ethiopie mais aux bouches du Nil et sur les frontières de l'Egypte, des constructions, mais de mauvais style et d'exécution hâtive, une piété aussi fastueuse mais encore de moindres ressources, une vanité aussi effrénée, et un désir tel de copier en tout son illustre prédécesseur qu'il donna à ses fils les noms des fils de Ramsès II. et presque dans le même ordre.

"Les deux momies replacées dans leurs cages seront désormais exposées à visage découvert comme celles du roi Pinotmou et du prêtre Nibsoni.

"Fait à Boulaq le 3 Juin, 1886.

"G. MASPERO."

#### NOTES ON ART AND ARCHAEOLOGY.

THERE is now on view in the Pall Mall Gallery an exhibition of the original sketches of the Sudan campaigns made by Mr. Melton

Prior, the special artist of the *Illustrated London News*. In addition, there are a few oil paintings, including M. Emil Adam's "Stag-Hunting in Hungary," which was painted for the Prince of Wales, and is now lent by him.

THE exhibition of pictures at Southport, which was noticed in the *ACADEMY* of March 6, has now closed. The total value of works sold amounts to £3,517; and the committee have been enabled to purchase three paintings for the permanent collection in the Atkinson Gallery. Among these is "The Choir, Lincoln Minster," by Mr. T. Greenhalgh, who is one of the little company of Southport artists.

ON Tuesday, July 13, and the four following days, Messrs. Sotheby will sell a large collection of coins, medals, tokens, &c., brought together from several properties. Perhaps the most interesting portion is a collection of Greek coins from a foreign cabinet.

PROF. TIELE has just published a paper, which first appeared in the *Transactions* of the Royal Academy of Holland, on "The Principal Temples of Babylon and its Suburb Borsippa according to the Inscriptions of Nebuchadnezzar." He shows conclusively that the great temple of Bel-Merodach at Babylon, called E-Sagila, contained the Babylonian E-Zida or temple of Nebo, and was not separate from it. E-Zida was, in fact, a chapel built within the precincts of the main sanctuary and dedicated to the god of Borsippa. The original E-Zida was at Borsippa, and is now represented by the well-known ruins termed by the natives the Birs-i-Nimrud, in whose vitrified bricks many scholars have seen the remains of the Tower of Babel.

UNDER the title of "Le Galet inscrit d'Antibes" M. Bazin has reprinted from the *Annales du Musée Guimet* (vol. x.) a paper upon a curious phallic stone on which is a Greek inscription of two hexameters dedicating it to Aphrodite. The inscription belongs to the fifth century B.C., and M. Bazin translates it thus: "I am Terpôn, servant of the august goddess Aphrodite; may Kypris grant a recompense to those who have placed me here." With the help of a vase found at Capua he shows that Terpôn is none other than the ithyphallic Silenos. The stone was discovered at Antibes in 1866, and has already attracted the attention of archaeologists; among others, of M. Heuzey. It possesses the peculiarity of passing from a greenish black to a pale blue, according to the amount of humidity in the air. Considering that the sea-born Aphrodite was the protectress of sailors, it is not surprising that this dedicatory offering should have been found close to the shore.

WE are requested to state that the photographs mentioned under "Scotch Jottings" in the *ACADEMY* of June 19, are published by Messrs. Annan & Swan, of London, not by Messrs. T. & R. Annan, of Glasgow.

#### THE STAGE.

WE cannot—especially in the hot weather—prophesy a very long success for the pieces at the Royalty, under the new management. "Jack" is a four-act piece, described as "new," but not described as "original," and it doubtless owes a debt to previous literature; but its indebtedness is not so much to any one piece, we suppose, as to very many things that have gone before it. The play obtains but little hold upon our interest. It is not full of humour, nor full of pathos. It has not much that is fresh in the way of the study of character. It is fairly acted. It is not Mr. Eben Plumpton's



fault if in the greater situations of the play he is charged to express extreme emotion in commonplace words. It is not Mr. Henley's fault that he has to be disagreeable. It is his merit that he succeeds in being very disagreeable indeed. The heroine (a very blameless—nay, exemplary young lady) is acted by Miss Dorothy Deane, who was the Cassandra in one of the Greek plays quite recently, and before that was, for a while, a "juvenile leading lady" in the provinces, and before that was a pupil at the School of Dramatic Art, and before that used to sit very often to Sir Frederick Leighton (Mr. Macbeth Raeburn is painting her portrait at this moment, we may add). But we have not to do with Miss Dorothy Deane as an admirable young lady who is much talked about, but with Miss Dorothy Deane as an actress. She has several qualifications for the profession she practises—youth, good looks, intelligence, refinement. These are all excellent things. Some more trying part, in some finer piece, must be waited for to reveal whether she possesses that indispensable gift, *le tempérament*, and whether she may acquire hereafter that deep art which is mastered by so few. "Jack" is followed, at the Royalty, by a burlesque called "Mephisto," in which Mr. Henley imitates Mr. Irving with a good deal of real understanding. But why this attack upon dramatic critics? They have taken it, it must be said, with the utmost good-humour. "Let the galled jade wince," they think. Of the part of Martha, nothing whatever is made. Margaret is played by Miss Gilchrist, who dances with the utmost grace in long petticoats—twinkles and kicks about so prettily that if Mr. Ashby Sterry, the "laureate of frills," is not delivered of a lyric, we must give him up forthwith.

The "Schoolmistress" pursues at the Court Theatre its career of success. A good many hundred people are made the happier every night by its performance, and the second act is the most killing thing now to be seen in London. The piece lasts for more than two hours. It is wholly without serious interest, and it is the greatest possible compliment to it to say that only now and then does it flag in the slightest degree. It is acted quite admirably. The Americans at the Strand do nothing better—nothing with more *ensemble*. We regret only that Mrs. John Wood has not got a better part. There is less opportunity than usual for the enjoyment of her decisive shrewdness. But on the other hand, a player who is little known to us—Mr. Chevalier, we believe, but we have not the playbill in front of us—is seen to peculiar advantage in a neat and accurate character-study of a foreign musician. Mr. Arthur Cecil is a comic martyr with whom everybody sympathises. He says his words with wonderful point, and accepts his sufferings with exhilarating geniality. Mr. Clayton quite surprises us by his make-up and his terribly effective ferocity in a broadly comic part—that of Admiral Rankley. His first appearance is the signal for hysterics of laughter. Nor does the fresh and excellent and continually inventive comedy of Miss Norreys contribute for a moment to allay the storm of hilarity which sweeps over the house. On the contrary, she proves herself more than ever what we have been for the last year or two persistently saying that she is—the one rising, or risen, comedian for hoydenish parts; the only perfect youthful romp the stage at present knows. And with a very pretty taste in sentiment too, when that is wanted—which it is not in the "Schoolmistress."

## MUSIC.

## RECENT CONCERTS.

BEETHOVEN'S "Missa Solemnis" in D was performed at the ninth and last Richter Concert, Monday evening, June 28. Mr. C. A. Barry, in his notice in the programme-book, reminds us that this colossal work, written eighty-five years ago, has been performed in England only seventeen times, the present performance included. One can easily account for this apparent neglect. The composer's biographer tells us that he never saw him "in a similar state of absolute detachment from the terrestrial world," as when writing this Mass; and being for the time "out of the body," he forgot all about the compass and durability of the human voice. His work, therefore, noble in conception, cannot be given without inflicting torture on the singers and a certain amount of pain on the ears of the listeners. The Mass can only be attempted by special choirs and under conductors of ability. The performance last Monday was, on the whole, a good one; but Herr Richter, anxious to help and encourage his choir in their arduous task, over-exerted himself at times, and there were, in consequence, moments of exaggeration, and in the soft passages there was not always that calmness and delicacy of tone which he gets from his orchestra in the rendering of instrumental works. The solo vocalists were Miss A. Marriott, Miss Lena Little, and Messrs. Winch and Henschel. Special praise is due to Miss Marriott for her artistic rendering of her difficult part. Mr. C. Schiever played in an expressive manner the violin solo in the "Benedictus." There was a large attendance, and Herr Richter was greeted with loud applause at the close. The autumn series of three concerts, and the summer series of nine next year, are announced as usual.

Mdme. Szarvady (Wilhelmina Claus) gave a pianoforte recital last Tuesday afternoon at the residence of the Countess Cowper, St. James's Square. We believe that she has not been heard in London since the year 1871. Her fame as a player was at one time extremely great, but of late years she has seldom appeared in public. Her programme on Tuesday was well selected. Her production of tone is exceedingly pure and rich in soft passages; in loud ones there is an occasional tendency towards harshness. She has strong fingers, and her touch, at times, is quite masculine. To judge her properly, she should be heard in a large hall like St. James's. She played with taste and skill several short pieces by Bach, Scarlatti, Mozart, and Mendelssohn. The more important items of the programme were Beethoven's Sonata in C sharp minor, Schumann's "Carneval," and a Chopin selection. Mdme. Szarvady plays everything in a very characteristic, we might say original, manner. We cannot say that her reading of Beethoven and Schumann was quite to our taste, or that we approved of the embellishments with which she adorned Chopin's Nocturne in E flat (Op. 9, No. 2); but she has views of her own respecting these works, and knows how to give expression to them. The programme concluded with a clever transcription of three of Brahms's "Danses Hongroises" for piano solo.

Mr. E. H. Thorne gave an interesting pianoforte recital at Prince's Hall last Monday afternoon. He showed excellent *technique* in a transcription of Bach's Organ Fugue in A minor. His reading of Beethoven's sonata in F minor (Op. 57) was, in many respects, praiseworthy; but the tone at times was a little heavy. He gave with great taste and expression a Gavotte by Arne, and a Nocturne and Rondo by Field. He played with his pupil—Miss Agar Ellis—Schumann's Duet (Op. 46) and Chopin's Rondo (Op. 73) for two pianos. The young lady, who has good fingers, played with much spirit, but

found some of the Schumann variations trying. She was more at her ease in the Rondo. The programme included pieces by Bennett, Algonon Ashton, Liszt, and Raff.

M. Dmitri Slaviansky gave a third concert last week at St. James's Hall. The attendance was good; and the number of encores testified to the pleasure afforded by the clever and characteristic singing of the Russian Choir. The programme was almost an entirely new one; but for the encores some of the most successful pieces of the first two evenings were given—among others the one with the effective *diminuendo*. Two more concerts were announced for last Thursday afternoon and Friday evening. J. S. SHEDLOCK.

## RECENT MUSICAL PUBLICATIONS.

*Ole Bull: a Memoir.* By Sara C. Bull. (T. Fisher Unwin.) The story of the life of the famous Norwegian violinist is full of interesting variety; for, like our countryman, Vincent Wallace, he travelled a great deal. We first read about him in the picturesque old city of Bergen where he was born. The charming scenery round Bergen made a deep impression on the boy, and to his last day Ole Bull was never tired of talking of his home. This will be readily understood by all who have gazed upon the noble mountains, the splendid glaciers and lovely fjords of "Gamle Norge." When nineteen years old he went to Cassel to study under Spohr; but on hearing him play was so disappointed that he resolved to give up art. But he thought better of it, and a few years later gave concerts with great success in Italy, France, and England. Jules Janin, the well-known French critic, proclaimed him a second Paganini. At Liverpool we are told that he received £800 for a single night. He crossed the Atlantic many times, and was everywhere received with acclamation. One gets, perhaps, a little tired of reading about ovations, encores, and testimonials; but of such elements are composed the lives of famous *virtuosi*. Ole Bull had a wonderful *technique*; and this, with his sympathetic and artistic playing, won the hearts and ears of the general public. He wrote a great many pieces for his instrument, but one never hears them now. He was a kind-hearted man, and spent large sums of money in trying to found a Norwegian colony in Pennsylvania; but his business qualities were not of the best, and these efforts were not attended with success. His repeated attempts to establish a Norse Academy of Music in his own country also deserve mention. Ole Bull was born in 1810 and died in 1880.

*Franz Liszt.* By T. Carlaw Martin. (William Reeves.) This is the first number of a "St. Cecilia Series" of musical monographs. It is a neat little volume, and the price is reasonable. The interest excited by the recent visit of Liszt to London probably accounts for the prominent place given to him. We cannot share all Mr. Martin's enthusiasm for Liszt as a composer, but admire the thoughtful and earnest manner in which he deals with his subject. Liszt, in his *Life of Chopin*, tells us that the different forms which have appeared in the history of musical art are "mere momentary halting-places which genius attains from epoch to epoch, and beyond which the inheritors of the past should strive to advance." These are noble words; and, whatever one may think of the special efforts made by Liszt to reach a new halting-place, one must acknowledge the loftiness of his aims and the great good that he has accomplished by helping earnest strivers, such as Berlioz, Wagner, Chopin, when as yet their names were unknown to fame. Mr. Martin's clever essay may be commended to all



musicians who are interested in the history of their art.

**Historical Sketch of Music.** By H. BROWN. (William Reeves.) In this small pamphlet the author professes to give a sketch of music from the most ancient to modern times. It contains much useful and interesting information, but the writer devotes far too much space to Jewish music. He thinks it has been as much under-estimated as the music of the Greeks has been overrated, but he has done just the reverse. He speaks of Purcell as organist of Westminster Abbey in 1676; the correct date, however, is 1680. In speaking of operas, he notices Meyerbeer as "an operatic composer of splendid eminence," but makes no mention whatever of Weber. The author likes strong contrasts: he bids us look on this picture—Offenbach; and on this—Wagner.

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